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LITERATURE.

Dante Gabriel Rossetti as Designer and Writer.
Notes by W. M. Rossetti. (Cassell.)

IF among known names of the present century one should count on the fingers of one hand those of men whose early personal influence gave an upward impulse to the aims of English art, Dante Gabriel Rossetti's would be one of them. It is matter for much regret that Mr. William Michael Rossetti, who is pre-eminently fitted to write the complete history, artistic and personal, of his brother's life, is in his own judgment precluded from the task. And yet this book is eminently biographical. Even for any one who may know next to nothing of the painter-poet or his work, it will be a very fascinating story. We can read between the lines, and it is no detraction to say that we wish there were more of it. The work is the outcome of an intellect wide enough to be generous, calm enough to be judicial, in speaking of one who compelled enthusiasm whether of partisanship or enmity.

Two not very serious criticisms occur to me. Occasionally an important picture or invention is mentioned for the first time in so casual or relative a way that the reader imagines some previous reference to it. For instance, at p. 65, "This year [1869] . . . Mr. Graham . . . had seen the design of 'Pandora,' but hesitated," &c. (The italics are mine.) This picture—a grand instance of Rossetti's later method in poetic invention—demanded just as much as many lesser works a description of some sort. And this is not a solitary case; not unfrequently the book assumes a knowledge on the reader's part which strangers may not possess. The other criticism concerns the mention of prices. I see no reason for the deprecatory words on this subject in the preface, for to most Englishmen the cash price paid for a work of art is a test of its aesthetic value. But here the recurring mention of prices is an obstacle to the flow of the mental story. Doubtless, one needs the record of progressive money value somewhere in the book, for in such a fight as was forced upon Rossetti's genius that was the sling and stone with which his adherents armed him to keep his ground against the Philistine; but the record might well have been confined to concluded bargains and placed in the tabular statement of his works. Sometimes, too, the record is puzzling. At pp. 80-81, it is said that in 1872 "Mr. Murray Marks procured [apparently from Rossetti] a drawing of Miss May Morris, and sold it to Mr. Prange for £170." At p. 82, it appears that in 1873 this same drawing and another picture "were bought [apparently from Ros-

setti] by Messrs. Howell and Parsons for £300." Surely some detail has been omitted.

There is neither space nor occasion here to speak at much length about the completed works which Rossetti produced between the ages of thirty-five and forty-three, and subsequently. They are well known, and as pictures they rank, even in popular esteem, among the art-wonders of the century. Their history is lucidly treated in the book, as to both painting and acquirement by purchasers; and very interesting the narrative is.

The examples by which Rossetti's name will live are, one may surmise, the inventions of his earlier life, of which I shall presently speak more fully—all his Dantesque subjects from the "Giotto" picture to "Dante's Dream"; and besides that great work, the pictures of his later period called "Helen of Troy," Lady Mount Temple's "Beata Beatrix," Mr. Rae's "Sibylla Palmifera" (for which the sonnet now called "Soul's Beauty" was written), "Lilith" (for which the sonnet now called "Body's Beauty" was written), "Venus Verticordia," "Pandora," and the two paintings of "Proserpine," owned respectively by Mr. Leyland and Mr. Charles Butler. These works of the later period are a splendid outcome of the Rossetti moulded by circumstance, born out of due time, cherished but fettered by a number of purchasers possessing exceptional powers of intellect and perception—men who were able and willing to give ample reward for noble work in one particular direction. All these paintings, and many other productions, are masterpieces; but they are the fruit of a mind which always worked, and could only work, alone. No painter owes less to the influence of either contemporary or past art; and whatever they may lose by the rejection or lack of that influence, they evidence a nature strong enough to both conceive and construct an art of its own. Each is choice and rare, or splendid, in inventive colour; and, however odd the drawing sometimes is, the thought or emotion is always vividly given. As regards their conception Mr. W. M. Rossetti says (after speaking of a picture called "Donna della Finestra") at p. 108:

"This interpenetration of soul and body—this sense of an equal and indefeasible reality of the thing symbolised and of the form which conveys the symbol—this externalism and internalism—are constantly to be understood as the keynote of Rossetti's aim and performance in art."

Thus much my limits allow regarding the mass of the work of Rossetti's normal maturity. But for reasons obvious presently it is now worth while to deal more fully with what the volume tells us about two remarkable, if immature, achievements, and certain great, but uncompleted, conceptions of his youth and abnormal maturity. Of these, seven were thought out and took form as inventions before his thirty-second year, and one was conceived but not carried out a few years later.

The two first works, complete oil paintings, are "The Girlhood of Mary Virgin" and "Ecce Ancilla Domini," generally called "The Annunciation." Both were painted and exhibited before Rossetti's twenty-second year was completed; and the latter was virtually finished, as it at present appears in the

National Gallery, some months before his twenty-fifth birthday. Looking back to the time when it was painted, this picture has never needed apology or defence. It is a pure and unaided creative effort; a vivid soul-drama. The mystic awe which through all crudities of painting lives for us there on the canvas is enhanced by the simplicity of detail and the reticence of design. It owes nothing to Fra Lippo Lippi or any master, pre-Raphaelite or other. It is a jet of fresh life in the highest realms of art spirit.

But from this point we find the hurry and needs of modern life continually hampering, or diverting for a time, the direct onward sweep of Rossetti's inventive faculty; and the next picture, "Giotto painting the Portrait of Dante"—the first revelation of Rossetti's life-long spiritual passion for Dante, his works, and all that concerned him—is also the earliest instance in the painter's career of a great conception left incomplete through the immediate lack of chance to carry it through. Its history is given at pp. 16, 17.

Three other pictures or inventions mark the early bent of Rossetti's genius for vivid dramatic presentment of the mystic side of Christ's life and story. "The Madonna in the house of John," "Mary Magdalene at the door of Simon the Pharisee," and "The Passover in the Holy Family"—all three took permanent shape by the painter's thirtieth year. The last-named was invented in his twenty-first year. Their spiritual significance is not marred by that insistence on correctness of detail which distinguishes more recent work in the same field by another hand. Rossetti had the instinct of his power to tell a mystic story without archaeological assistance. The first-named picture, a water-colour, "ranks among the painter's best conceived and most impressive work," so says Mr. W. M. Rossetti; but, unfortunately, he does not, probably because he cannot, give us any history of its completion or purchase. As to the second invention, which in its present form of a black and white design was finally worked out in 1858—Rossetti's thirtieth year—it is inconceivable that this, one of the works by which his name will most surely live, never had the chance of developing, as it ought to have done, into a great picture. But his work was at all times so closely bound up with his personality that one can only attribute his neglect to that waywardness of predilection which marked his art career. And yet, even under stress of life-event, or ill-luck, he seems at several periods to have felt a strong impulse towards making a picture of it; but the impulse came at a wrong time, or was checked by outside hindrance. At any rate, the regrettable history of this work is as follows: in his thirty-second or thirty-third year a beginning in oil, dated about 1860, "on a large canvas," was in 1864 proposed as a commission to Mr. Heugh, but not carried out, owing to that gentleman's hesitation; again, it was liked by Mr. Graham in 1868, but was too "extensive and costly" for him; next, it occupies Rossetti's mind in 1869, when he "feared being forestalled by some other painter in the use" of this and other inventions. It is pretty obvious that the lack of enterprise or of moral courage on the part of buyers was, up to 1870 at any rate, a very

legitimate, but no less disastrous, influence in shackling the exercise of powers which Rossetti at this period was eager to develop. His brother sums up the ethical side of the question as to this, and two other undeveloped works to be presently spoken of, at pp 70-71. Speaking generally of the reasons for "frequent miscarriages of his inventive projects," the author says:

"The first and most constantly operating reason was that my brother, as a non-exhibiting artist, had necessarily to rely on a small and close circle of purchasers; and that these purchasers were in general more anxious to secure such specimens of his art as consisted of ideal female half-figures or heads than to commission work of any other class. Steadily occupied as he thus was, Rossetti had little time, though he had earnest inclination, to set to upon work requiring a large amount of previous reflection and preparation. He often chafed to see the months and years slipping away without adequate embodiment of his more elaborate and significant inventions; but so fate and opportunity willed it. Something should also be allowed for the fact that he had very little natural turn, and had never applied himself to the requisite technical discipline, for carrying out large scenic schemes, whether of open-air landscape or of interior combinations, such as would have been needed for his more crowded compositions, the "Magdalene," or the "Cassandra," or some others; and intensity of spiritual expression, even in a single face, had, to his mind, some counterbalancing claims, even against the moving and fascinating qualities of an epic or dramatic story, however vividly grouped, or whatever its depth of meaning. After making every allowance of this kind, the rarity of achievement of his larger projects in art must remain matter of regret, and, to some extent, of censure."

I do not think it just to thus underrate Rossetti's natural turn for elaborate composition. The "Cassandra" and the "Magdalene," in their existing form, have complete and abundant detail, and show a skill in massing and dramatising the subject which would have found even easier scope in the larger field of canvas; but the rest of this passage is of great biographical importance, coming from its author, who has had the most complete natural and acquired chances of knowing the truth.

The third of this group of inventions, the "Passover in the Holy Family," has a consistent history in the book. It appears that two water-colours were made, but left incomplete, and never worked on after 1856; but the subject was present in Rossetti's thoughts in 1869, as was the "Magdalene." In this picture

"Mary was gathering bitter herbs, the child John unlatching the shoe of the child Jesus, and Zacharias sprinkling the door-posts with the blood of the lamb."

It should be observed that the sonnet for this picture and a note tell us that John is binding, fastening, not "unlatching" the shoe, and that the child Christ holds the bowl of blood—another pregnant symbol.

These three works form a landmark of progress. Beginning as inventions from his twenty-first year the last two were urgent in Rossetti's mind as subjects for completion until his forty-first year. They therefore show what his genius might have done in this direction, had the period and the taste of his purchasers been wholly helpful to him.

"Found," "Hesterna Rosa," "Cassandra," are his leading dramatic inventions, outside the three mystic subjects just mentioned. The two first certainly were conceived at about the age of twenty-five, in 1853; the third probably before he was thirty, though the first mention of it in the book places it under date 1860, when he was thirty-two. "Found," had it been executed throughout with the virile force which characterises the male and one of the angel heads in the Llandaff triptych, would have been one of the pictures of the age. It was actually begun in 1853, and continued as to accessory detail in 1884; Mr. Leathart commissioned it for 350 guineas in 1859; Rossetti felt "bound to complete" it in 1861; abandoned it and repaid Mr. Leathart an advance on its agreed price in 1867; agreed in 1869 to sell it to Mr. Graham for 800 guineas; in 1870 made careful studies of the male figure; was engaged on a monochrome of it for Mr. Graham in 1879, and left it unfinished after all. A strange record! more eloquent of the sway of mood on Rossetti's genius than pages of biography. That he was exceedingly fascinated by the idea of the picture there can be no doubt. At one time (in 1869 or 1870) he pointed out to me a fire-escape in the background, in enjoyment of its symbolical meaning as connected with the subject. Was not this fire-escape painted at Chatham Place? Were not some studies for the background made at old Blackfriars Bridge, close by? The sonnet on the picture says:

"... as lamps across the bridge turn pale
In London's smokeless resurrection-light,
Dark breaks to dawn."

As a matter of fact, pains enough were bestowed to finish the picture three times over.

"Hesterna Rosa" first took the form of a finished pen-drawing in 1853. "It represents a tent occupied by a group of men and women, the men throwing dice, one of the women sadly reminiscent of the vanished days of her innocence." This pen-drawing is not mentioned by Mr. W. M. Rossetti as part of the work of 1853, probably because no correspondence then took place regarding it; but, in 1865, a water-colour of it belonged to Mr. Craven, of Manchester. It is strange that this powerful conception never took a more important shape; and its history in the book is not very clear. Both pen-drawing and water-colour are first mentioned in 1865, at p. 50; and the water-colour in 1871, at p. 75. Mr. Craven is mentioned as the owner of the water-colour under both dates. In the tabular statement the pen-drawing is assigned in 1853 to Mr. Stephens, a water-colour in 1865 to Mr. Craven, and, in 1871, there is again a water-colour "Hesterna Rosa" or "Elena's Song," no owner being specified.

The third invention in this group is "Cassandra." Concerning this I think more might have been said. No description of it other than the full title, "Cassandra prophesying doom to Hector," occurs anywhere, and it is first mentioned in the casual way complained of as to the "Pandora." One reason why this noble and elaborate invention was never carried to its full significance as an oil-painting may be found at pp. 76-7:

"At the beginning of the year, Rossetti... offered it [as an oil picture] to Mr. Leyland....

Mr. Leyland did not assent. . . . He commissioned . . . the 'Veronica Veronese' (the picture of a lady touching a violin in a note suggested by the lilt of a canary)."

So even such self-sufficing genius as Rossetti's walk'd in silken fetters; could be drawn from the greater and fresher invention to paint instead (why not besides?) a splendid example, no doubt, of woman's beauty as a symbol, and specially of his mastery of invention in colour, tone, and decorative charm, but still a restricted theme of a kind which in his later work inevitably verged on mannerism.

The next great invention comes seven years later, when Rossetti was thirty-nine. In 1867, Mr. Matthews actually gave a commission for a life-size picture from a design named "Aspecta Medusa."

"The price was to be £1575, as settled in July. The design represents Andromeda, who having an extreme curiosity to see the severed head of Medusa, is allowed by Perseus to contemplate its reflection in a tank of water—the head itself (it need hardly be remarked) having the fatal property of turning the gazer into stone. Rossetti wrote and published a few verses embodying this conception. He laid much stress on the design, began life-sized studies for it, and was for years very anxious to carry it through as a picture, but never did so. After giving the commission, however, Mr. Matthews felt a great repugnance to the notion of the severed head, as being a horrid and unsightly detail; and on the last day of the year, following not a little debate and uncertainty, he wrote asking that some different subject might be substituted."

Should Rossetti be censured even gently if, when he showed himself ready to throw his strength into a great subject, and only met with either doubt or distaste, he became discouraged or indignant, and abandoned all thoughts of breaking fresh ground? The man, as circumstance moulded him, could decide in no other way. But the potential Rossetti, in a time long past or far future, would have been, what he carelessly called Michael Angelo, a conqueror. In fitting association his pride would have become easy mastery, his seclusion have changed to gracious reserve, these seven inventions would be great pictures, and he would be with us yet.

As with the painting and invention, so with verse, the making faculty sprang to maturity very early. Except a few translations and a prose story or two, there is no record of any tentative or juvenile verse-making, even preserved by his family in MS. "The Blessed Damsel"—an achievement far in advance of his painting at that date—was written at the age of nineteen,

"to be inserted in a sort of MS. family magazine called *Hodgepodge*, which was concocted, never passing beyond the range of the family circle, during some months or weeks of 1847, or possibly 1846."

And the poem named "The Portrait," first published in the *Poems* of 1870, also had its beginning in 1846 or 1847, although subsequently worked upon. I mention it here because the witchery of its music is a poetic forerunner of the peculiar charm of his maturer painting.

It would be superfluous to go in detail through the dates of production of the bulk of the poetical work from 1848 to 1881; it

is all published, and Mr. W. M. Rossetti's record of it is exhaustive. We find, however, that from the earliest date the poetic and painting faculties became twinned in Rossetti's genius. It is curious that he seems never to have thought of painting "The Blessed Damozel" either at the time it was first written or at any subsequent date earlier than 1871; but the sonnet of "Mary's Girlhood," written in 1848, for the picture of "The Girlhood of Mary Virgin," is a complete poem of exquisite purity and grace; and again surpasses its painted subject in mastery. "The Staff and Scrip," written apparently at the age of twenty-three or twenty-four, is another instance of full-grown work; but, although it is a complete Rossetti picture in verse, there is no trace of a line of pictorial invention on its theme, although one might have expected to find a series.

It is noticeable that "Jenny" was written within a year after the painting of "Ecce Ancilla Domini." Mr. Ruskin "did not approve of 'Jenny'"; "he objected that Jenny is not a true rhyme to guinea"; "he expressed himself indisposed to offer this composition to Thackeray" for the *Cornhill*. Mr. W. M. Rossetti reminds us of Mr. Ruckin's Scots extraction; certainly here he is as unwittingly funny as Charles Lamb's Scotchmen at Burns's anniversary.

"A Last Confession" and "Sister Helen" were written, the first about the same year as "Jenny," the second in Rossetti's twenty-fifth year (1853). Both are mature poetic renderings of concentrated passion, and in their dramatic force and savage pathos they stand alone in the annals of English verse. I regret that the book does not tell us when "Love Lily" was written; perhaps neither its maker nor his brother had a high opinion of it, and, indeed, it is free from the concentrated passion which is so marked a feature in the more ambitious poems. But it is a perfect love song, one of the few in the language.

Concerning the whole range of Rossetti's verse there is no space to speak. I have preferred to deal only with what is said of the work of Rossetti's abnormal maturity—that is work done not later than his twenty-fifth year. For completeness, not only of intellectual grasp, but of execution as well, no early poems that I know of can compare with these. Certain sonnets composed from the age of thirty onwards are, however, in that manner unrivalled. Such, to my thinking, are those in the *Poems* of 1870 numbered 4, 5, 6, 24-27, 30, 35-37, 39, 40, 42-46, and 50. Some of these also were written before his twenty-fifth year. The excision of sonnet 5 from the edition of 1881, while No. 4 is retained, and the alterations in the same edition in sonnets 2 and 39, are inexplicable. The excision disfigures a unique and perfect work of art. The alterations nullify the exquisite precision of symbol in sonnet 2, and enervate the pregnant force of image in no. 39. Moreover, such concessions do not in the least appease the morbid cravings of that whimsical nondescript Propriety.

Mr. W. M. Rossetti gives at the end of his book a prose paraphrase of the 102 sonnets printed in sequence under the title of "The House of Life" in the *Ballads and Sonnets* (1881). Anyone apt to lose heart before the in-

tricate imagery and concentrated phrase which distinguish so many of these sonnets will find this paraphrase of great use as a clue. But it is evidently intended to be used side by side with the originals, not read apart from them. I respectfully suggest that sometimes an explanation would be better than close paraphrase. The "Venus Victrix" (no. 33), for instance, can only be difficult to some one who does not know the story of Paris's judgment and Helen's vow, from which the sonnet derives its images. "The sweetest of her names" is surely the lover's secret, his fond name for his mistress; Helen is only a symbol. One would think that the ethical significance of the last two lines of sonnet 87 concerns conduct in life, not only in making or reading poetry. I had always thought that spice for burning vow (no. 95) meant rich profusion in using life instead of high resolve—the opposite of "plain living and high thinking." I have no authority for this, and may be quite wrong; but it helped me to understand the sonnet.

Rossetti and his brother, with matured brain force at an age when most men are little more than boys, had the happy fate of striking hands with three other *âmes d'élite*, all at a turning-point in life. The vast influence these men, and their two later comrades, have exercised over the art of England is, in respect of primary impulse, due largely to the Rossettis. The others, to whom, as well as to Rossetti, England owes to-day whatever is lofty in aim, thoughtful and masterly in achievement, of the art-work of the last forty years, were at the outset, as regards intellectual force, his younger brothers; and it seems likely that in those first early days his magnetic personality acted on their mental nerve at least as keenly as on his own art-work. Later, between the ages of twenty-five and thirty-five he worked grandly for his own hand; but death and fate (we must needs think), as well as circumstance and surroundings, checked his hand for a time, and he never regained the fervour of early strenuous outlook. As I said before, his personality was far more intimately concerned in his art-production than has been the case with any other known artist at all approaching his calibre in this century. He was too essentially a leader by nature ever wholly to accept the democratic tendency in art comradeship; and consequent gradual seclusion and *les défauts de ses qualités* prematurely closed a career which, however incomplete, has left a track of lasting splendour.

J. T. NETTLESHIP.

The Collected Papers of Henry Bradshaw.
Edited by F. J. H. Jenkinson. (Cambridge: University Press.)

For the last few years it has been becoming impossible to obtain the more interesting of Mr. Bradshaw's publications. Most of the "Memoranda" have long been unprocurable, and several of his communications to the Cambridge Antiquarian Society are out of print. Many therefore will welcome the present volume, which contains, in addition to all these pamphlets, two papers hitherto unpublished, and a number of excellent facsimiles.

It is impossible within the space of a

review to touch on all the various branches of study which are here represented, in each of which, as his biographer says, "Bradshaw was the first, or among the first, of the scholars of his day." Miscellaneous as are the contents of the volume, they are linked together by a similarity of treatment as novel in its method as in its results. Bradshaw was never content to study a subject from one side only. To understand a MS., for instance, it was not enough to examine the writing or the text. The whole history of the book from its first production to the present time—its wanderings and changes of ownership, the minutiae of its manufacture, its binding, even its imperfections, all were studied and yielded their information. It was not till he had got to the very soul of the MS. that he was satisfied. Then and not till then could he arrange his various facts so as to throw light one upon another, and afford him that knowledge which to others seemed so marvellous. And as with MSS. so with everything else, in all subjects his minute research brought the same wonderful results.

The papers (xv., xxiii., and the appendix), which give an account of his various "gloss huntings" in search of the remains of Welsh, Irish, Breton, and other early languages are interesting not only for their results, but as specimens of the method of research of which I have spoken. So very abstruse a subject is, of course, out of the range of all but a few, but the method can appeal to all. So clearly and lucidly is the subject treated that the reader's want of knowledge takes little from the interest which attaches to the paper; and he lays it down with a feeling of admiration for the learning and ability, governed by the strongest commonsense, which were able to unravel such difficult problems.

As a student of Chaucer, Bradshaw held a high position. Not only was he the first to make clear the sequence of various parts of the *Canterbury Tales*, but he also drew out an elaborate system of rhyme tests, by means of which he was enabled to withdraw from the list of Chaucer's works several poems hitherto falsely ascribed to him. Unfortunately, owing to his objection to setting down his results in print, we have nothing from his pen but the paper (vii.), "The Skeleton of Chaucer's *Canterbury Tales*," which was printed to assist the collation of MSS. Much of his work on Chaucer was communicated at the time to others working on the subject, so that it is preserved in the books of other editors, or in the publications of the Chaucer Society.

It was, however, by his studies in bibliography that Bradshaw was most widely known. Abroad, where the history of early printing is more carefully studied than at home, he was held in great estimation, the greater knowledge of the subject which foreigners possessed enabling them to estimate his learning more nearly at its proper worth. In England he founded a new school of bibliography. For the old school which sacrificed facts to theories, and supplied from imagination what was wanting in knowledge—a school which has still many followers—he had the strongest contempt; and in its place he introduced what he called the "natural history" method. "What is wanted," he said, "for the solution of a

bibliographical problem is not ingenuity of speculation, but simply honest and patient observation of facts allowed to speak for themselves." The papers in the present volume prove the success of his system, and two (nos. xix. and xxi.) especially exemplify it.

The first of these, "Notice of a Fragment of the Fifteen Oes, printed by Caxton," shows how much information Bradshaw obtained from the examination of a sheet printed in Caxton's office, which, by the careless mistake of a pressman, had been rendered useless, and consequently handed over to the bookbinder to be used for lining the boards of the first book that happened to want binding. The results are too numerous to be here set down; but the whole paper is full of entirely new information, which is the more valuable from the clear and straightforward manner in which it has been deduced.

The other paper, "Godfried van der Haghen," first published in the *Bibliograph* in 1882, is an explanation of the initials "G. H." which are found upon the title-page of an edition of Tindale's New Testament, printed at Antwerp. Authorities on the subject had arrived by many ingenious arguments at the conclusion that the initials stood for Guillaume Hytchins, Tindale's assumed name. An "accident," as Bradshaw calls it, put him on the track of the correct solution; and by a piece of work, as simple as it was conclusive, he proved that the initials stood for Godfried van der Haghen, an Antwerp printer and publisher.

Nos. vi., viii., xi., xiv., are all valuable contributions to the history of early printing. No. viii. is an attempt to separate from the mass of quartos attributed to Urie Zel a series of books which can be shown by their typographical peculiarities to be the work of some other unknown printer, called, for the purpose of reference, the "Printer of the Historia S. Albani." Short as the paper is, it consists almost entirely of new matter, and, as an example of arrangement and description, is above praise. No. xiv. is the result of Bradshaw's work among the printers of Holland, giving a list of the different presses and founts of type, with the exact date of the appearance and disappearance of each. It is founded in a great measure upon the *Monumens Typographiques* of M. Holtrop; but it contains, in addition, the result of much independent research. It is the only work on the subject in English; and, being free from vain speculation, is of much greater value than any of the foreign books on the subject. Of the other two papers, no. xi., also relating to Low Country books, contains some extremely valuable notes; while no. vi. comprises the greater part of what remains of Bradshaw's work on the English fifteenth-century presses.

"Notes on the Day-book of John Dorne" (xxiv.) is the last piece of work which Bradshaw finished. The day-book itself is a list of all the books sold by John Dorne, an Oxford bookseller, in 1520, with their prices. In 1886, Mr. Madan edited the MS. for the Oxford Historical Society, identifying so far as possible the various books and editions mentioned. The interest which Bradshaw took in such a work may be seen from these notes, which he sent Mr. Madan "to show the sincerity of his thanks." Apart from the

ingenuity of these explanations, which are full of the most abstruse knowledge, this paper has another interest. It is a specimen of the enthusiasm with which he welcomed and the generosity with which he assisted any fellow-worker. It is when we see notes like these—sent merely to interest or help a friend, and consider that to all his friends he was equally generous, giving them gladly the knowledge that was to form the backbone of their books—that we can understand why the work published under his own name is so little compared to the amount of his learning.

The editor, no doubt with good reason, has contented himself with adding the fewest possible notes; but it is perhaps to be regretted that he should have limited himself to so small a number. Recent discoveries have borne out the correctness of Bradshaw's theories, or have filled up places prepared for them in his lists. Notes upon some of these could not have been without interest as serving to emphasise the excellence of his method, and as giving further examples of that *pouvoir divinatoire* with which his careful work had endowed him.

A word must be said in conclusion in praise of the facsimiles, which add much to the value of the book. They reproduce admirably the clearness of type and the delicacy of copper-plate engraving, while their fidelity to the originals gives them the rare merit of being useful.

E. GORDON DUFF.

The Life of John Davis, the Navigator. By Clements R. Markham. (George Philip & Son.)

THIS is the first of a popular series of volumes dealing, under the title of "The World's Great Explorers and Explorations," with the life and work of those intrepid adventurers of the past to whom we owe our knowledge of the world in which we live, and all the consequences which have followed from such knowledge. Each volume will deal mainly with one prominent name associated with some particular region; and the editors are to be congratulated on having been able to secure the co-operation of writers whose names alone guarantee the literary and scientific excellence of their work. If the succeeding volumes attain the high standard of excellence of this *Life of John Davis*, the series will, when complete, form a biographical history of geographical discovery of the utmost value and interest. The idea of spreading sound geographical knowledge among the great mass of general readers by means of biography is singularly happy; for about the personality of a great explorer the facts relating to his discoveries are naturally grouped, showing in full detail the work which he accomplished, and breathing life and human interest into the physical conditions of the region upon which his labours throw light. Equally happy is the conjunction of names on the title-page of the first volume of a series having for its principal object the advancement of the interest of geography. It is fitting that such an enterprise should be headed by one whose name has for more than a generation been a household word among geographers and explorers; and what more appropriate subject could he have had than the life of a hero after his own heart,

whose work he himself has so steadfastly followed up?

If there is one period more than another to which Englishmen revert with patriotic pride, it is that glorious half century which was rendered famous by the deeds of the heroic men who gathered round Good Queen Bess, "the mother of English sea-greatness."

"In the Elizabethan age there was activity and capacity, and consequent achievement on all sides," and as the statesmen of the great Queen "raised England to the first rank among the nations, as the poets attained an excellence never since surpassed, as the soldiers founded a school which opens our modern military history, so among the mariners there were men who serve as beacons and centres for the study alike of maritime discovery and of geography."

At that time the West Country was the nursery of England's best and bravest seamen; and among all the illustrious names of a brilliant and numerous band John Davis, of Sandridge, stands out conspicuously as the one who, more than any other, united the qualities of a daring adventurer with those of a skilful pilot and scientific navigator. When opportunity offered, he was as prompt and ready as any to fight for his Queen and country, and he showed personal gallantry in several hard-fought engagements, including the repulse of the Spanish Armada. But his fame does not rest upon his war services. It was won on those bloodless battlefields of daring, endurance, and discovery, where triumphs and trophies are gained for the whole human race.

"It was the mission of his life to study the forces of nature, and to mould and direct them, so far as the knowledge of his times rendered it possible, for the good of his Queen and his countrymen. If, as regards worldly success and his own fortunes, the life of Davis was, in some sort, a failure, in all that is worth living for, in valuable public services well-performed, and in the acquisition of immortal fame it was a success."

John Davis is perhaps best known to his countrymen for his able and judicious conduct of three successive Arctic expeditions in search of a North-West Passage, and for his discovery of the strait that bears his name. In the last of these voyages he reached lat. 72° 12' N., and named his most northern point "Sanderson's Hope," after the chief patron of the expedition. This exploration of a perilous sea and an unknown coast was carried out in a little clincher-built pinnace of about twenty tons called the *Ellen*, a striking example of the courage and enterprise of these early adventurers. Mr. Markham's description of the scene on that memorable June 30, 1587, is a vivid and picturesque piece of word-painting, of which the concluding sentences run thus:

"The little clincher of twenty tons would have looked like a bird flapping its white wings over the water from the summit of the Hope, when she came thus to christen the mighty cliff for all time. Insignificant as she appeared amidst that scene of calm magnificence, there were great and swelling hearts on board the *Ellen* on whom the grandeur of the scene must have made a deep impression. The refracted beauties on the northern horizon were like a scene in fairyland—a scene so utterly unlike anything that is ever seen in lower latitudes, so bright and beautiful, that it must have seemed like the

very reflection of embodied hope to the weather-beaten explorers."

The voyages of Davis to the Azores in 1589; to the South Seas in 1592, in the course of which he discovered the Falkland Islands; to Sumatra in the Dutch expedition under Houtman in 1598, and in that of Sir James Lancaster in 1601; and the final voyage to China in 1605, during which he was treacherously murdered by Japanese pirates at the early age of fifty-six, are full of adventure and interest, and all had far-reaching results in various ways. In the Arctic regions

"the practical results of the great seaman's work were the opening of a most lucrative whale and seal fishery in Davis Strait, the extension of the cod-fishery to the coast of Labrador, and the eventual recolonisation of Greenland. All these benefits may be traced in their origin to the discoveries of Davis. . . . He lighted Hudson into his strait; he lighted Baffin into his bay; he lighted Hans Egede to the scene of his Greenland labours."

The voyage to the Straits of Magellan brings out in strong colours the amazing resource and indomitable energy that enabled the Elizabethan seamen to achieve results which, considering the nature of the appliances and means at their disposal, were little short of marvellous. In the course of this ill-fated expedition Davis found himself in a wild Patagonian port "in want of almost everything." His men were disheartened by cold, exposure, and semi-starvation. He had lost boat and oars in the straits, and his sails and rigging were nearly worn out. Whereupon he "set up a smith's forge on shore, prepared charcoal, and made bolts, nails, and spikes." Fresh rigging was laid up by using one of the cables; and having salted down twenty hogsheads of seal flesh, the adventurers again set forth on their voyage, "the poorest wretches that ever were created." On another occasion there was great difficulty in securing a sufficient supply of salt to cure birds for food. So Davis "manufactured it by collecting salt water in shallow holes on the rocks above the reach of the tide. In six days it had evaporated, leaving salt in powder. Thus they were enabled to dry and salt 14,000 penguins." Anthony Knivet, whose marvellous narrative breathes a fine contempt for the restraints of prosaic exactness, describes the effects of the cold with amusing audacity. He says that coming on board with wet feet and pulling off his stockings, the toes came with them, and that a shipmate named Harris lost his nose, "for going to blow it with his fingers, he cast it into the fire."

The story of the homeward voyage is "a tale of horror such as is not surpassed in the annals of the sea," no less than sixty out of seventy-six men dying of fever and scurvy. Mr. Janes, who embarked on this perilous enterprise solely "for the love of Master Davis, and for his sake," tells us that "the master and the captain, taking their turns at the helms, were mightily distressed and monstrosly grieved with the most wofull lamentation" of the sick men.

This disastrous voyage brought out some of the best traits in the character of the great navigator; and on his return to England, instead of yielding to despondency under his losses and the accumulated misfortunes which fell upon him, he turned to study and literary

labour for some alleviation to his grief, and during the succeeding two years "probably achieved his most permanently useful work for mankind."

In his capacity of chief pilot to the first voyage of the East India Company, Davis brought all the knowledge and experience which he had acquired during the Dutch expedition to bear for the service of his own country. And though the perils and hardships of the undertaking can scarcely be appreciated now, any more than its momentous character, in the consequences it led to, could be fully understood then, yet the services of the earliest pioneers, whose work was the most hazardous and difficult, should never be forgotten. To Sir James Lancaster the first place is due, as the efficient and courageous leader of the first voyage. But John Davis stands second to him alone, and is therefore entitled to an honourable place among the worthies who laid the foundations of the British Empire of India.

As a scientific seaman and surveyor,

"the useful labours of John Davis were valuable to his own and succeeding generations. His charts of the English Channel and the Scilly Islands, of the Arctic coasts, and of Magellan's Straits; and his sailing directions, especially for the Eastern seas, are a few among the numerous results of his observations."

His invention of the "back-staff" facilitated observations, increased their accuracy, and was the direct forerunner of reflecting quadrants and of the sextants of the present day; and his treatise on navigation, entitled *The Seaman's Secrets*, which superseded Eden's translation of Martin Cortes, passed through eight editions between 1594 and 1657, and is even now well worthy of careful perusal. He did not work for fame or for money, but out of "friendly good-will" towards "all honest-minded seamen and pilots of reputation." It was not "in respect of his pains, but of his love" that he desired to be judged, and surely no nobler motive ever influenced a man in the execution of difficult and laborious work. The character of Davis was, in a word, both heroic and gentle—in some respects, perhaps, too gentle; but altogether he was "a very perfect specimen of an English sailor of the days of the great Queen." He was a Godfearing and loyal man, a popular commander, a true friend, and a genial companion. He had a strong sense of humour, and he showed manly fortitude and resignation under previous disappointment and misfortune. Above all, he had what Carlyle calls a capacity for taking trouble, combined with that love of enterprise and that fervent enthusiasm without which mere attainments cannot secure success.

It is needless to say that the story of such a life as this must contain many useful lessons, and the learning and ability displayed in the choice and arrangement of the material render the book doubly attractive. It is fascinating as a tale of real and thrilling adventure; it is valuable as a masterly review of the relation of the work accomplished by a great explorer to what went before and followed after; and specially prepared maps, original illustrations, and a good index complete the finish of the workmanship. But the chief value of this and the volumes which are to follow will lie in their tendency to foster and develop that national spirit of noble emula-

tion and enterprise which has led to such incalculable results in the past. And though much has already been accomplished, a splendid field is still open to geographical workers in the way of verification, more complete survey, and even discovery. By land and by sea, in the heart of the "Dark Continent," in Asia, New Guinea, Sumatra, and Borneo, in South America, and among the beautiful islands of the South Seas, there are still harvests to be reaped through the bravery and endurance of future travellers who follow the example set by John Davis and those other great pioneers of discovery whose life-histories will now be brought within the reach of all. And, above all, the greatest problem of this age, which still awaits solution in the far north, will call forth the best scientific ability, and all the highest qualities of our naval explorers, and enable them to show that they have worthily inherited the traditions of their forefathers who flung themselves against the "thick ribbed ice," and defied the "Genius of the North" in "small barks" of "twentie and fyve and twentie tunne apiece."

GEORGE T. TEMPLE.

Sixty Folk Tales from exclusively Slavonic Sources. Translated, with brief Introductions and Notes, by A. H. Wratislaw. (Elliot Stock.)

It was the late Mr. Ralston who introduced to the notice of the British public the wealth of Slavonic folklore. His work was done in scholarly fashion, and to his translations of the original Russian tales—for to these he confined himself—he added references to variants in other collections. The little book of Mr. J. T. Naaké, of the British Museum, entitled *Slavonic Fairy Tales*, which appeared in 1874, also possessed considerable merit, and, we believe, has long been out of print. It has been followed by the interesting collection of Mr. Wratislaw, which is the subject of our present notice.

There is, probably, a richer field of folklore among the Slavs than any other European people, and the eastern members of the family show greater abundance than the western. Mr. Wratislaw begins his book with the Bohemian tales, but these are not to be compared in interest with the Russian. The late Karl Erben, of Prague, whose edition forms the basis of Mr. Wratislaw's work, appears to have treated his folk-stories conscientiously; such cannot, however, be said to have been the case with Božena Němcová, the once popular author, who almost always "improved" upon her originals. From her book Mr. Wratislaw gives one specimen. Mr. Naaké and Prof. A. Chodzko have both made use of Erben's book—the latter in his *Contes des Paysans et des Patres slaves*. It has the advantage of a fairly copious vocabulary, in which all the words—and some of those in provincial dialects are rather obscure—are fully explained. But, unfortunately, these explanations are in Bohemian—a language but little studied in Western Europe. All honour must be given to Erben for his conscientious treatment of the tales, but we do not blame the ingenious author previously alluded to for her tamperings with the original text. Un-

fortunately she lived at a time when no one had the courage to print these simple stories as they were received from the mouth of the peasant.

The comparison made by Mr. Wratislaw (p. 51) between one of the Moravian stories and a tale in the collection of Grimm reminds us that Chodzko complains, with apparent reason, that the Germans have appropriated many of the Slavonic folk-tales. Perhaps, however, we should be nearer the truth in saying that they are the common property of the Aryan peoples, and, indeed, of the whole human race. Certainly, many of the Magyar stories and national songs look very Slavonic, just as their national singer, till he Magyarised himself, was called Petrovich—a name of unmistakable origin. We should have preferred the term "Slovakish" for Hungarian Slovenes (on p. 62)—the adjective is used by Miklosich, and prevents any confusion with the real Slovenes. The driving of the great Magyar wedge into the midst of the Slavonic peoples, to which Mr. Wratislaw alludes, has formed the subject of a valuable historical monograph by Prof. K. Grot, of Warsaw, entitled *Moravia and the Magyars* (St. Petersburg, 1881). Since Erben published his book, the Lusatian tales—or Sorbish, as we should prefer to call them—have been more comprehensively treated by Veckenstedt—*Wendische Sagen, Märchen und abergläubische Gebräuche gesammelt und nachgezählt* (Graz, 1880). The variant of "Little Red Riding Hood" given by Mr. Wratislaw on p. 100 is very interesting. He remarks with truth that the word *mesets* for "moon" is masculine. How far it is a "secondary formation" it is difficult to say; certainly the old Slavonic has the feminine word *luna*, which is also found in Russian and Slovenish. Miklosich sees traces in Polish and Bohemian, and connects the word with *lukna*. Even the Kashubes, the humble section of the Slavonic family dwelling on the coast of the Baltic near Danzig, contribute their quota of a single tale; and that is taken, of course, from the collection of Dr. Cenova, the only literary representative of these poor fisher-folk before the civilised world. Polish is fairly supplied with folk-tales, as we know from the fine collection edited by Oscar Kolberg; but this work appeared long after the compilation of Erben's book. Coming to the obscure dialect of White Russian, we find some good specimens in Mr. Wratislaw's extracts. The number of Malo-Russian stories has been greatly increased by the publication of the *Narodnia Yuzhnorusskija Skazki* of Rudchenko. Erben does not seem to have used this book, which appeared two or three years before his death.

In his introduction to the Bulgarian stories (p. 175), Mr. Wratislaw adopts the views of Miklosich on some of the peculiarities of that language. We think, however, that the idea of deriving the post-position of the article from the old Thracian language originally spoken in the same localities can be otherwise explained. The same tendency to put the demonstrative pronoun at the end of a noun or pronoun is seen in Russian and Polish, thus, Russian *smielost-tu dielaiet*, "creates boldness," or Polish *z którego-to dziełka*, "from which work"; some excellent remarks on this suffix are to be found in Prof. Sobolevski's

Lectures on the History of the Russian Language. Nor do we accept the view of Mr. Wratislaw that the old Thracian (or Dacian?) language, conjointly with Latin, has produced the present Roumanian. Too little is known of Thracian to justify these assertions, and it would be difficult to point out the Thracian words from that language in the Roumanian vocabulary unless we are to consider Albanian as such. The remarks on the Bulgarian cases also require modification, as in some of the dialects the terminations of the genitive and dative are distinctly found. Nor, again (on p. 204), can we accept the view that Serbian has been modified by Thracian influences. The tendency to supply the infinitive by a circumlocution with the subjunctive is found in other languages, e.g., Low Latin.

Mr. Wratislaw has done excellent work in his versions of these folk-tales. It is only with some of his philological views that we cannot agree. Thus we are at a loss to see what can justify his statement that the Malo-Russian—it is a language, and not a dialect—is more nearly allied to the Bohemian than to the White Russian. Surely its characteristics are sharply enough marked as of a south-eastern Slavonic language as opposed to Bohemian, a western. Mr. Wratislaw's frequent use of the word "dialect" is also to be somewhat reprehended. Thus Slovenish cannot be called in anyway a dialect, and the views of Schafarik—an excellent ethnologist, but poor philologist—are now out of date. Of the three "dialects," co-ordinated on p. 204, Serbian and Croatian are almost identical, but Slovenish exhibits great variations from both. In his work on the Slavonic languages and literature, published in 1826, Schafarik actually grouped Bulgarian with Serbian. These remarks are not made with a view of disparaging that eminent man, but to show how Slavonic studies have advanced since his time. The fact is that a great deal of Schafarik's work is now antiquated. The old divisions of the Slavonic languages made by him and Dobrovsky have been superseded by the classification given by Johannes Schmidt, *Zur Geschichte des Indo-Germanischen Vocalismus*, part ii., p. 178 (Vienna, 1871-75). The early attempts were based on distinctions many of which existed only in imagination. As regards Slovenish, it is a language of great interest on account of the many old forms it contains, although it is spoken over a small area, and the literature which it contains is comparatively trifling. Since, however, the excellent grammar of J. Šuman, a pupil of Miklosich (*Slovenska Slovnica*, Laibach, 1881), it is no longer left in such a state as to admit of philological guesses.

But folk-tales and not philology are the scope of Mr. Wratislaw's interesting and useful book, which we feel sure will be heartily welcomed by all folklorists, as it is the fashion to call them.

W. R. MORFILL.

NEW NOVELS.

Mount Eden. By Florence Marryat. In 3 vols. (White.)

The Triumph of Manhood. By Marie Connor (Mrs. Leighton). In 3 vols. (Chapman & Hall.)

A Happy Wooing. By H. Cliffe Halliday. In 2 vols. (Hurst & Blackett.)

The Queen's Scarf. By D. Christie Murray. (Spencer Blackett & Hallam.)

The House of Rimmon. By Jeanie Gwynne Bettany. (Ward, Lock & Co.)

The Black Box Murder. (Remington.)

Within an Ace. By Mark Eastwood. (Digby & Long.)

The Three Geoffreys. By M. M. (W. H. Allen.)

MISS MARRYAT'S *Mount Eden* is far in advance of previous stories by the same writer which it has been my lot to review in the ACADEMY. It is altogether higher in tone and better in literary workmanship. The villain, it is true, is about the most despicable cur who was ever put through his paces in fiction; but, on the other hand, Evelyn Rayne, the heroine, is by far the best woman character the author has yet drawn. She is lovable, brave, long-suffering; true to her word, and, in short, one of those women who realise the ideal which men generally form of the sex. Her cousin, Will Caryll, is a black sheep from the first; villainy and selfishness are engrained in his nature. After committing forgery, which compels him to fly the country, he extracts from the youthful Evelyn a promise that she will marry him, and divide with him the magnificent estate of Mount Eden if ever she should come into the property. Years pass by, and old Mr. Caryll, who is the uncle of both Will and Evelyn, believing that his own son Hugh has died at sea, bequeaths his Hampshire property to his niece. More time elapses, and the execrable Caryll returns to England, under the guise of Jasper Lyle, an Italian. He wins the heart of Evelyn's only friend, Agnes Featherstone, and marries her, keeping her family and herself utterly ignorant of his past career. Then, by nefarious means, he schemes to wrest Mount Eden from Miss Rayne. He is apparently on the very verge of success when all his plans are overthrown by the revelation that Evelyn's overseer, Captain Philip, is the missing heir, Hugh Caryll, and that Hugh and Evelyn are about to be married. The fickle, shallow, and avaricious plotter is completely foiled. This is the merest outline of a narrative that is extremely interesting; and, as I have not been able to speak well of some of Miss Marryat's recent stories, it is the more pleasant to be able to say that *Mount Eden* ought to take high rank among the novels of the season.

The title of Mrs. Leighton's story, *The Triumph of Manhood*, is a misnomer. There is no triumph of manhood, but rather its complete and absolute degradation in at least two instances. These are a French priest, who has married an Englishwoman in his youth, and then allowed her to marry again, believing him to be dead; and Stephen Bellhouse, who has discovered the guilty secret, and who

haunts the priest as Mephistopheles haunted Faust. The daughter of the priest, Jess de Senlis, is the only character possessing any real nobility of soul. She witnesses the murder of Bellhouse by the priest, who has been driven to desperation by the infamy of his persecutor; and then she has to choose between delivering up her father or her affianced lover as the perpetrator of the crime. The struggle is very dramatic, and this part of the novel is written with real power. All ends rightly for the heroine at last; but almost the whole of the rest of the work is repellent in tone. The priest wages a deep internal struggle, in which his manhood and his religion strive for the victory; but we cannot say that the reader will applaud such a person, whose vows should have compelled him to propitiate the moral and religious claims upon him long before his death, brave as that death was. Mrs. Leighton is a writer of ability, and we look for something in the future that will better bear analysis than her present story.

A capital bit of comedy is *A Happy Wooing*. The earlier part of it is poor as regards literary effect, but as the plot develops one becomes thoroughly interested. A young lady and her supposed guardian aunt arrive in England from Pelican Island, and as they are reputed to be millionaires they create a great sensation. Their names are Jennie and Minnie Money, and they are wooed right and left for their great wealth. There may be such nincompoops in the peerage as Viscount Daffodil and the Hon. Robin Redwood, but scarcely any, I should think, so absolutely devoid of sense and grammar. One makes love to Jennie and the other to Minnie, and each learns to his horror that all the money has been left to the girl wooed by his friend. In the end a fine young fellow, Valentine Silver, carries off the aunt; and Adam Ash, an out-at-elbows scribbler, who makes a gigantic success with a novel called *The Fatal Secret*, wins the other. Upon the wedding-day genuine surprise is evoked by the discovery that the two ladies are sisters, with £250,000 each, besides real estate galore. They have resolved to yield only to the feeling of love for themselves alone; and the end justifies the means, though it causes considerable scandal and remains a nine days' wonder. If it were for nothing but the novelty of its incidents alone, this amusing story would while away a pleasant hour or two. But it is thin in texture, and Mr. Cliffe Halliday must brace himself up for something stronger if he would make a permanent mark in fiction.

The Queen's Scarf is decidedly the best of all Mr. Christie Murray's shorter stories. The title is rather misleading, perhaps, for it seems a far cry to associate it with a youth who acted as a scarecrow and afterwards became a university professor. Yet even this little bit of ingenuity is not out of place. The sketch, as a whole, is charming from the literary point of view. The humour is not forced, and the frequent touches of human nature are most true.

The republication, in an entirely new form, of Mrs. Bettany's *House of Rimmon*, calls attention to a really remarkable novel. It is a story of the "Black Country" of South

Staffordshire, and the scenes depicted are drawn with realistic skill. Such catastrophes as the collapse of the house of the Rimmons may seem almost incredible, but since this work was written actual subsidences of a precisely similar nature have occurred at Cradley Heath and elsewhere. Mrs. Bettany's characters are thoroughly original; and all of them possess a distinct individuality of their own, which is one of the highest successes a writer of fiction can attain.

A detective story greets us in *The Black-Box Murder*. It professes to be told "by the man who discovered the murderer," and he wisely eschews any claim to literary excellence. There is some little ingenuity in the black box having a "double," and also in the narration of certain incriminating circumstances; but otherwise the story is in no way noticeable. Place it beside the detective stories of Gaboriau and Du Boisgobey, or even beside those of Miss Anna K. Green, and it pales into insignificance.

Detective stories seem to divide the honours of popularity just now with stories devoted to the Russian Nihilists. One of the latter we have in *Within an Ace*, which is described as "a modern sensation." In the opening chapter, a number of Russian conspirators or patriots—according to the light in which they may be regarded—expiate their crimes by hanging. One of them, Vladimir Alexandrovitch, miraculously escapes out of the jaws of death, and the rest of the narrative is occupied with a description of his fortunes and misfortunes. He goes through great perils, but at length finds a haven in England with his wife, Maruschka. The noble devotion of Maruschka to her lover is, perhaps, the best thing in the book.

After reading *The Three Geoffreys* to the bitter end most scrupulously, it does not appear to me to call for special comment, either by way of ban or blessing. But it has certainly one advantage over some novels, in that it is perfectly harmless.

G. BARNETT SMITH.

GIFT BOOKS.

Grettir the Outlaw: a Story of Iceland. By S. Baring-Gould. With ten Page Illustrations by M. Zeno Diemer, and a Coloured Map. (Blackie.) Mr. Baring-Gould has succeeded perfectly in the difficult task of making a thoroughly attractive book for boys out of the story of Grettir. We do not exactly agree with his notions of historical criticism, his method being to accept as fact, all the related incidents that are not intrinsically incredible, and to rationalise the rest by some arbitrary hypothesis. It is rather amusing to read that, while Grettir certainly did not heave the great stone at Thingvellir which is pointed out as an evidence of his strength—the stone in question having clearly been placed where it is by a glacier—yet there is "no doubt that Grettir did 'put' there some big stone," and the tradition of the feat was afterwards connected with this huge rock. In the same manner Grettir's fight with Glam's ghost is explained as a struggle with a madman who had taken refuge in the caves. However, all this does not affect the interest of the story, which is told with great simplicity and power. Mr. Baring-Gould contrives to make his tale teach a sound moral lesson, but his moralising is so well done that it seems to

arise quite naturally out of the text. The illustrations are correct in drawing and full of spirit.

Jack Trevor, R.N. By Arthur Lee Knight. (Frederick Warne.) Mr. Knight is not quite like ordinary writers of gift books, as his *Cruise of the "Theseus"* demonstrated; and *Jack Trevor, R.N.*, in spite of its apparently commonplace title, is not as are ordinary sea stories intended for gift books. There is a peculiar, almost Stevensonian, dash about Mr. Knight's writing which will be enjoyed greatly by his readers. It is a sort of compound of the styles of Mr. Talbot Baines Reed and Mr. R. M. Ballantyne. The first part of *Jack Trevor* recalls the one, the second recalls the other. Perhaps Mr. Smitehead is rather a caricature of a public school teacher; but on the whole caricatures of this kind seem more popular with boys than realities, and they are certainly more enjoyable. When Jack escapes from school life and gets into the hands of smugglers, the "action" of his story becomes all that could be desired. Not only does it contain a sufficient amount of adventure, but geographical explanation, and natural science are introduced in a not too ostentatious manner. The close—Jack's return home to find his mother dying—is surely too tragic for a book expressly intended for boys, full of animal spirits almost to overflowing. In most others respects, however, *Jack Trevor* fulfils all the requirements of a work of the class to which it belongs.

Two Old Tales Retold. By Mona Noel Paton. Illustrated by Hubert Paton. (Simpkin, Marshall & Co.) Not only to re-tell but to amplify and largely re-cast two such nursery classics as "Beauty and the Beast" and "Jack the Giant Killer," is one of those hazardous experiments which may well make "the boldest hold his breath for a time" as the sailors did in that exciting moment chronicled by Campbell. To declare that the experiment has been successful would be to emulate Miss Mona Noel Paton's temerity, for such success is in the nature of things impossible. The fairy for whom the author acts as amanuensis has access to "original documents" which she proposes to translate into "modern English" as she goes along, and too ruthlessly does she carry out this fell intent. Still the tales are there, and children may possibly prove more tolerant of the very modern English than their seniors. The illustrations are rather more satisfactory, though the Beast bears too strong a resemblance to a commonplace cat with a coat in very bad condition. The Beast is one of those delightful horrors which must be left to the imagination, if it is to retain its ancient impressiveness.

A Modern Red Riding Hood. By C. A. Jones. (Hatchards.) A story rather quaintly told, well written, and natural enough. A little boy and girl—accustomed to the ways of Italian life—are landed in November in a dreary home in a London square—the not too sympathetic home of their maiden aunts, one of whom is full of insular prejudices and dislike to everything foreign. The touching devotion of the boy to his little orphaned sister, whose only guardian and protector he fancies himself to be, is very well described. And, should the impression of Rupert's loving care linger in the hearts of some little English brothers of to-day, it may kindle into life in some homes that chivalry so fast dying out among us, due from a boy to his sister, because she is a girl. The book is well printed and nicely bound, and deserves a good place among the Christmas presents for 1889.

The title of the story *Duty Wins*, by Joseph Forster (Biggs & Debenham), is somewhat misleading, for there is no special contest in the course of the tale between duty and inclination

with the ultimate triumph of the former. A younger brother is left by a dying father under the care of two elder brothers, who illtreat him. He runs away—as he might be expected to do—and then, without much privation or trouble, falls most wondrously on his feet by being taken up by a sea-captain with every virtue, who adopts the lad and finally makes him his heir and son-in-law. The time of the story is placed in the great French War; and the scene is partly at sea and partly in a delightful farm, where the captain lives when on land. Young people will like the story, for sea-adventure is always popular with them, and farm-life is usually so. The comic element (such as it is) is supplied by two old salts; and, as the captain is given to reading with his young people, there is a flavour of literature. The two wicked brothers come to poverty, and one of them takes to excessive drinking. In the end they appear as tramps of the most degraded type at the hero's house, are recognised, and forgiven. "In the beautiful moral atmosphere" of the farm they ultimately reform, and all ends happily.

Exiles of Fortune; a Tale of a Far North Land. By Gordon Stables. (Shaw.) Dr. Gordon Stables here tells a lively and instructive story. The jealousy of the two cousins—Spenser and Godfrey—who are both in love with the beautiful Rosa Neil, leads to a passionate encounter. Godfrey, thinking his cousin dead, takes to flight; and this, of course, gives the author an excellent opportunity to describe many interesting scenes of a "Far North Land." At the end of the book Godfrey and Spenser meet and make friends; and the former marries the young lady, the cause of his long exile. Spenser had travelled in search of his cousin; hence the title of the volume.

Jack and his Ostrich: an African Story. By Eleanor Stredder. (Nelson.) Young folk here gain an interesting account of farm life in South Africa, both among the English settlers and the Boers, at the same time that they will be delighted with the adventures of Jack Treby. Intelligent and fleet as ostriches are, it may be doubted whether they display the sagacity and affection which are here ascribed to Jack's bird. But the Dutch children are charming, the story has an excellent moral, and is certainly above the ordinary run of such narratives.

Tregeagle's Head. By S. K. Hooking. (Frederick Warne.) Here is another romance of the Cornish cliffs, and no boy will complain that it is not sufficiently exciting. The smugglers and wreckers are unusually truculent; and in the account of Jack Dunstan's sojourn in the cave, Mr. Hooking reminds us of Mr. Rider Haggard. The story never flags throughout.

A Warrior King. By J. Evelyn. (Blackie.) The anthropologist will be inclined to scout the idea that such an idyllic character as Moryosi, the "warrior king," could be found in the interior of Africa, but the schoolboy will find the story of his wars and of his friendship with the English lad altogether delightful. The style is brisk and clear, and the illustrations spirited.

THE works of the late W. H. G. Kingston are always welcome to young people, and to that part of the grown-up generation which retains some feeling of youth. Hence we are glad to see among the S. P. C. K. publications *The Two Whalers* and *Mountain Maggy*, which preach the now almost forgotten creed of muscular Christianity so dear to the generation brought up on *Tom Brown* and *Westward Ho!* By the same author is *Rob Nizon, the Old White Trapper*. This book takes us to the prairies of

North America, and gives the reader plenty of Red Indians, with fighting, scalping, and the rest of it, ending with a martyrdom, which proves a seed of the Church. These works of Kingston's are all illustrated with spirited woodcuts, which, when compared with the pictures in children's books some years ago, show a great advance in this branch of art. Still more striking for its illustrations—which in this case are coloured—is *Short Tales for Little Folk*, by Frances Epps, C. Selby Lowndes, and others. The young reader may here learn something of the ways of hermit crabs, of the ethics of birdnesting, and of the value of a stray shilling.

Margie at the Harbour-light. By Rev. E. A. Rand. (Nelson.) Without many incidents, this quiet story for the young has much to commend it. The old lighthouse keeper and his daughter are fine characters, carefully drawn. Even in these days of depression, however, he would hardly be able to buy a farm out of his savings. The story turns on the strong need laid upon all to help each other, and for once the results are commensurate with the pains taken.

Tales of Daring and Danger. By G. A. Henty. (Blackie.) The author of many an excellent book for young people here gives us five short stories, full of variety. Now we are among the "Bears and Dacots of the Ghauts," now in the *Seabird* yawl on the stormy ocean, now smoking the "Pipe of Mystery" in an Indian temple, or having a "Brush with the Chinese." Boys during the Christmas holidays will enjoy these lively scenes of daring and danger.

Golden Silence. By Emma Marshall. (Nisbet.) There is nothing new in the plot of the "Annals of the Birkett Family," and the narrator reiterates her moral of "golden silence" with a provoking frequency; but she can tell a story easily, and will be read with interest by the readers for whom she writes. We note that "gentian eyes" have taken the place of the violet eyes of less-informed writers; and that the artist, whose illustrations are on the whole very fair, has a very curious picture of a vicar's wife. The binding of the book is unusually pretty.

Ruby's Choice; or, the Braekenhurst Girls. By M. E. Gellie. (Griffith, Farran & Co.) This tale is full of incidents. The heroine makes an unfortunate choice and marries an attractive villain. However, all comes right in the end.

Miss Brown's Basket. By Mrs. Henry Charles. (Nisbet.) The author's horizon in this tale is very limited, but her heroine is really heroic, and the morals enforced unusually rational and wholesome. We should advise Mrs. Charles to try again on a wider scale, and with a more interesting subject.

The Favourite Book of Fables. (Nelson.) This is a delightful collection of fables; but we question whether children will appreciate their humour. For instance, "The Monkey and the Cats" requires some knowledge of the world for its appreciation. The old English proverb—"Lawyers build their houses upon the heads of fools"—is quite beyond the ken of a child. Still, the illustrations will make this little book a welcome present.

Pictorial Proverbs. (S.P.C.K.) A pretty little book, after the style of Mrs. Ewing's ever popular tales. It is well "got up," and well illustrated; and the short stories, explaining various well-known proverbs, are brightly told, and will help to bring the proverbs home to youthful readers.

NOTES AND NEWS.

MR. G. F. WARNER'S edition of *Mandeville's Travels* for the Roxburghe Club will be a magnificent book. In order to give the reproductions of the fifteenth-century MS. illuminations a wide enough margin, the ordinary Roxburghe quarto has been enlarged to more than twice its size, and grandly printed. The North-Midland English text is at top, the French original underneath, and at the end are a series of notes which have cost Mr. Warner enormous labour, as he has tracked to its source every statement of the supposed Mandeville, and is thus enabled to assert that no such traveller ever existed. A full Glossary and Introduction complete the book, which will be one of the most valuable works that the Roxburghe Club has ever produced.

DR. FURNIVALL has borrowed the Charters of the Lichfield tailors and the smiths, with their allied trades, in order to print them with the Statutes of the St. Mary's Guild of Lichfield. He proposes to add to these, from the Museum MSS., the Ordinances of the London printers and scribes, and the Bristol tailors; as well as the Statutes of the Guild of the Nativity at Newton in Norfolk (A.D. 1412). The Introduction to the volume—which will be one of the Early English Text Society's publications—will be written by Mr. E. C. K. Gonner, of Liverpool.

DR. CARL HORSTMANN is in England again for work at Early English Legends and Lives of Saints. Though in ill-health, he has nearly completed his copy of the enormous folio Vernon MS. in the Bodleian. He hopes to finish next month, and then come to London to print his edition of the South-English Legendary and the two versions of the Festival for the Early English Text Society. That society is too poor to print the Vernon MS.

LORD TENNYSON'S new volume, entitled *Demeter, and other Poems*, will be published by Messrs. Macmillan on Friday next.

The Story of the Dockers' Strike, by Messrs. H. Llewellyn Smith and Vaughan Nash, is the title of a little volume which will shortly be published by Mr. T. Fisher Unwin. The authors have based their work upon their own minute observations during the contest.

MR. ALEXANDER MACKENZIE, editor of the *Scottish Highlander*, Inverness, and author of several other clan histories, is now engaged on a history of the Chisholms. He discards as entirely fabulous the theory of the Caithness origin of the northern Chisholms, and traces the chiefs of the family from charters and other documents to their original seat in Roxburgshire, where they first settled on the Scottish borders, early in the eleventh century. He shows that the heads of the family of Strathglass were the chiefs of the whole clan, and that the present Chisholms of the Borders, and the family of Cromlix, in Perthshire, are descended from younger sons of the chief who early in the fourteenth century acquired lands in the north of Scotland by his marriage with the daughter of Sir Robert Lauder of Quarrelwood, and constable of Urquhart Castle in 1344.

UNDER the title of *The Health of the People*, Dr. Benjamin Ward Richardson will shortly publish, through Messrs. Longmans, an abridgment of *The Health of Nations: a Review of the Works of Sir Edwin Chadwick*, which appeared in two large volumes in 1887. The new work will be in one handy volume, containing a biographical introduction and portrait.

Evenings with Shakspeare is the title of a work just seen through the press by Mr. L. M. Griffiths, for many years the secretary of the Clifton Shakspeare Society. It deals with the

whole of Shakspeare's work, and is intended to foster the study of the Elizabethan drama generally. It will be published by Mr. J. W. Arrowsmith, of Bristol.

MISS L. T. MEADE'S novelette, *Engaged to be Married: a Tale of To-day*, will be published in a few days by Messrs. Simpkin, Marshall & Co. The volume will contain twelve full-page illustrations by Mr. Arthur Hopkins, and will form No. I. of the 3s. 6d. series of the "O. U. R. Books." Mr. George Manville Fenn's sensational story, *Three People's Secret: a Tale of the Faculty*, forms No. VI. of the shilling books in the same series.

THE second series of lectures given by the Sunday Lecture Society begins on December 8, in St. George's Hall, at four p.m., when Mr. W. Lant Carpenter will lecture on "The Wonders of the Yellowstone Park—a Personal Narrative," with ox-hydrogen lantern illustrations from his own camera. Lectures will be given later by Commander V. L. Cameron, Mr. J. F. Blake, Mr. Henry Blackburn, Mr. Wilmott Dixon, Mr. Stanton Coit, and Mr. Eric S. Bruce.

THE Penzance Natural History and Antiquarian Society, which was founded in 1839, has just celebrated its jubilee. Mr. John Paynter was the first president; and valuable contributions to natural science and Cornish archaeology were read at its early meetings by Mr. Jonathan Couch (the ichthyologist), Mr. R. Q. Couch, Mr. Edmonds (the antiquary), and Mr. E. H. Rodd (the ornithologist). During the past fifty years the society has had a chequered existence; but its museum has always been an attraction to Penzance, and some of its annual meetings have been of importance. A few years ago the society adopted the custom of monthly meetings, at first held in the geological museum during the winter session only; but lately meetings have also been held in the summer in various places of archaeological or natural interest throughout the Land's End district. The old rule of short papers and encouragement to original research has been maintained with good effect, nearly one hundred members being on the roll. A jubilee conversation and exhibition was held in the Central Hall, Penzance, on November 19, and kept open for the two following days. The proceedings began with an address from the president, the Rev. W. S. Lach-Szyrma, on the past history and prospects of the society. Papers followed by Messrs. T. Cornish, G. B. Millet, R. Symons, E. Tregellas (the hon. sec.), &c., mostly on local antiquities or entomology, illustrated by an oxyhydrogen microscope and lantern. The exhibition contained some interesting natural curiosities and antiquities lent for the occasion.

THE FORTHCOMING MAGAZINES.

THE *Portfolio*, which has now nearly completed its twentieth year, announces several important changes, both in appearance and in substance, for 1890. The wrapper will bear a new device; in the text, double columns will be abolished, and the broad page will afford opportunities for the introduction of ornamental initials, head- and tail-pieces; the number of pages will be increased; and the "art-chronicle" at the end of each issue will have an independent pagination. Fuller notice will be given to modern industrial art. In this department, Prof. A. H. Church promises papers on the glass-work of Messrs. Powell & Sons, the metal-work of Messrs. Benson & Co., and the jewellery of M. Giuliano; and Mr. Cosmo Monkhouse a paper on Mr. De Morgan's lustre pottery. A special feature of the new volume will be a series of articles on "The

British Seas," written by Mr. Clark Russell, and illustrated from the work of both deceased and living painters. Mr. F. G. Stephens will contribute to the January number the first of two articles on the work of Mr. Walter Crane; Mr. Walter Armstrong will write on the sculpture of Alfred Stevens, Mr. Alfred Gilbert, and Mr. Onslow Ford; Mr. W. M. Conway a series of papers on "Beginnings of Greek Art"; Mr. Reginald Blomfield will give an account of an architectural ramble in Somersetshire; Mr. J. Ll. W. Page will describe Exmoor and the Quantocks; and the editor himself will contribute articles on Constable's drawings, and on "National Supremacy in Painting"—a comparison suggested by the Paris Exhibition. Among the plates promised are an etching by Mr. G. W. Rhead of Mr. Watts's portrait of Cardinal Manning; etchings after Van Dyck, De Hooze, Chaplin, and Henner; and line engravings by Mr. Alfred Dawson.

THE following are some of the announcements for the second volume of the *Newbery House Magazine*: "The Oxford Movement," by the Rev. Nicholas Pocock; "Who were the Hittites?" by Prof. Sayce; "Church and Dissent in Wales," by Judge Homersham Cox; a symposium on "Church and Stage"; and series of papers on "Historical Churches," "Ecclesiastical Music," "Church Work in the Colonies," "Flemish Painters," by Mr. G. S. Macquoid, and "Electricity in the Service of Man," by Mr. W. Lant Carpenter.

BEGINNING with the new year, the *Scottish Art Review* will change its name to the *Art Review*, and at the same time its scope will be enlarged. It will henceforth be published by Mr. Walter Scott, at 24, Warwick Lane, E.C.

THE first number of a new magazine for "lovers of nature," entitled *The Field Club*, and edited by Mr. Theodore Wood, is announced for publication on December 20, by Mr. Elliot Stock.

UNIVERSITY JOTTINGS.

WE regret to hear that Mr. E. A. Freeman has again been compelled to apply for leave of absence from his duties as regius professor of modern history at Oxford. Mr. F. York Powell has been delivering for him his course of lectures on "The Bayeux Tapestry."

MR. JOHN HENRY MIDDLETON—formerly of Exeter College, Oxford, but since 1886 Slade professor of fine art at Cambridge—has been appointed to the directorship of the Fitzwilliam Museum, vacant by the resignation of Dr. Charles Waldstein. The latter retains his readership in classical archaeology; but he has obtained leave of absence for next term, in order to perform his duties as permanent director of the American School at Athens.

THE Rev. Dr. E. Moore, principal of St. Edmund Hall, and author of *Contributions to the Textual Criticism of the "Divina Commedia"*, has in the press another smaller book on Dante, containing the substance of three lectures delivered by him last year as Barlow Lecturer at University College, London. It is entitled *Dante and his Early Biographers*, and will be published very soon by Messrs. Rivington.

BY an amendment in a new Bodleian statute, it is proposed to set apart a room, during the periods when the library generally is closed, for the use of students pursuing special lines of research.

THE Hopkins prize for the period 1880-82, in connexion with the Cambridge Philosophical Society, has been awarded to Mr. R. T. Glazebrook, of Trinity, for his researches in physical optics.

MR. G. C. RICHARDS, of Balliol, has been elected to the Craven fellowship at Oxford, which is now tenable for two years, on the condition of travelling abroad for original research in some branch of classical study.

MR. W. T. WOODHOUSE, of Queen's, has been elected to the studentship offered to the University of Oxford by the British School at Athens. We may add that Mr. F. Ll. Griffith, formerly student of the Egypt Exploration Fund, and also Mr. T. W. Allen, the Craven fellow of two years ago, came from the same college.

The Hare prize at Cambridge has been awarded to Mr. A. C. Pearson, of Christ's, for his essay on "The Fragments of Zeno and Cleanthes."

GRANTS of books printed at the Cambridge University Press have been made to the Birkbeck Institute, and to the public libraries at Chelsea, Ealing, Lincoln, Norwich, Paddington, St. Albans, and Yarmouth.

READERS of the *Oxford Magazine* will be glad to hear that it is proposed to collect some of the poems, parodies, &c., that have appeared there during the past seven years. The volume will be published by Mr. Henry Froude, in a handsome form, before the beginning of next term.

THE *Arkiv for Nordisk Filologi* (New Series, vol. ii., no. 2) contains an article of some length (in Icelandic) on the late Dr. Vigfússon, by Jon Thorkelsson. Most of the biographical facts were given in Mr. York Powell's notice in the *ACADEMY* of February 23, 1889. Mr. Thorkelsson furnishes a detailed pedigree of Vigfússon, going back, on the father's side, to the sixteenth century, and states that he was born in Galtardal on March 13, 1827. Probably most of those who knew the deceased scholar during the last few years of his life will be surprised to learn that he was so advanced in years as this date indicates; but the information is given on the authority of his own brother, and may no doubt be relied upon. A list of Dr. Vigfússon's writings is appended, including several letters which appeared in the *ACADEMY* and other journals.

A COMMITTEE has been formed, with the Duke of Rutland as chairman, to present a testimonial to Prof. D'Orsey, of King's College, London, in recognition of his services to education extending over sixty years. The hon. secretaries are—R. S. Miller, 55, Lancaster Gate; and the Rev. C. R. Taylor, 85, Elsham Road, Kensington.

ORIGINAL VERSE.

AMOR VINCIT OMNIA.

"I claim you still, for my own love's sake."—
(Evelyn Hope) R. BROWNING.

I SOMETIMES think, beloved, had we not met,
You might have had a fuller life; and yet
It is not given to us, dear, to forget.

I cannot put away from out my life
Its one sustaining comfort. Ah, the strife
Is hard and bitter, darling, and the knife

That wounds us both was forged by my own
hand.

Before you, dear one, I must ever stand,
Knowing that only death can break the band.

And yet, oh best beloved, far better so
Than free, to pass through life but still to know
That one stood nearer you. Ah, that were woe!

Such pain is spared me. Though we dwell
apart,
Your love has almost healed the bitter smart;
We stand so close together, heart to heart.

F. P.

OBITUARY.

MARTIN TUPPER.

MARTIN FARQUHAR TUPPER, author of *Proverbial Philosophy* and of countless other books, died on Friday, November 29, at Norwood, and was buried on December 3, at Albury, Surrey, where he had long resided in a house inherited from his father.

He was born in London on July 17, 1810, being the eldest son of Martin Tupper, a well-known surgeon. He claimed descent from a Huguenot stock; but his immediate ancestors were, we believe, settled in the island of Guernsey. He was educated at the Charterhouse, with Thackeray for a contemporary; and at Christ Church, Oxford, where—as he himself relates in his autobiography—he won the prize for an essay in competition with Mr. Gladstone. He was called to the bar at Lincoln's Inn in 1835; and in the same year he married Isabella, only daughter of A. W. Devis, of Calcutta, by whom he leaves a family of two sons and three daughters.

In 1836 appeared the first instalment of *Proverbial Philosophy*, which did not attract much attention until after the lapse of some little while. But it is stated that, within a quarter of a century, it passed through fifty editions—that upwards of 100,000 copies were put into circulation in England, and nearly 500,000 in America; and that it has been translated into several continental languages. Such a phenomenal success cannot be ignored by the chronicler of Victorian literature.

Honours followed on popularity. In 1845, Mr. Tupper was elected a fellow of the Royal Society; in 1847, his own university conferred upon him the degree of D.C.L. The Queen is known to have always regarded him with favour; and he received (besides other distinctions from foreign sovereigns) the Prussian gold medal for science and art. In 1872 he was granted a pension of £120 on the Civil List, in the same year with Dr. Livingstone and George Long; and a few years ago his admirers presented him with a public testimonial.

THE BRITISH RECORD SOCIETY.

A MEETING of the subscribers to the Index Library was held on Thursday, November 28, in the chambers of Mr. Athill, at Herald's College, with Mr. Charles Elton in the chair, to consider the project of forming a general society to print indexes and calendars to records such as have been issued by the Index Library during the two years of its existence.

Mr. Elton, in introducing the question, specially dwelt on the need which many students have felt for better clues to the more modern records. He pointed out that though much has been done of late years by the Public Record Office, especially with regard to the earlier periods, yet there was still ample room for private enterprise with regard to records of the fifteenth, sixteenth, and seventeenth centuries, and that the publication of indexes to them would greatly facilitate the acquisition of a better knowledge of what might be styled the proprietary history of the country.

Mr. W. P. W. Phillimore, by whom the Index Library has been edited up to the present date, then stated that it was felt that the time had arrived when it became expedient to place the Index Library upon a permanent basis, and that it seemed that this aim could best be attained by the formation of a Record Society. After referring to the work of the Index Library in printing indexes to the wills of Northampton and Rutland, those of Lichfield and Berkshire, besides the calendars of Chancery Proceedings, &c., he moved:

"That a Society shall be forthwith constituted for the purpose of taking up, as and from January 1,

1890, the work of the Index Library in compiling, printing, and publishing Indexes and Calendars to British Records, or abstracts thereof, or in special cases the full text; and that the annual subscription shall be one guinea, payable in advance on January 1."

Mr. Holthouse and Mr. Athill (Richmond Herald) then moved that the society should be styled the "British Record Society." Some exception was taken to the title, which, however, on a division, was adopted in preference to "Index Record Society," suggested by Mr. W. Boyd, it being felt generally that Scotch Records should be included within the purview of the society.

On the motion of the Rev J. C. Hudson, of Lincoln, seconded by Mr. Challenor Smith, it was resolved that the first members should be those Index Library subscribers joining before January 1.

The following provisional committee, on the motion of Mr. O. A. J. Mason and General W. H. Smith, of Lincoln, was then appointed: Mr. Elton; Mr. Cecil Foljambe; Mr. G. E. Cokayne (Norroy); Mr. H. H. Gibbs; Mr. B. G. Lake; Mr. C. T. Martin, Assistant Keeper of the Records; Mr. J. C. Challenor Smith; Mr. H. F. Waters, of Salem, Massachusetts; Mr. Athill, and Mr. W. P. W. Phillimore.

It was then arranged, on the motion of Mr. E. A. Fry, of Birmingham, that the provisional committee should, at the earliest convenient date, call a general meeting of the members of the society to settle its constitution and to appoint permanent officers. The usual votes of thanks to the chairman concluded the business.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DEMARTEAU-SERVAIS. Le Roman des proverbes en action. Paris: Didier. 7 fr.
 DUMON, K. Le théâtre de Polyolète. Berlin: Weidmann. 16 M.
 ERMEL, A. E. Reise nach der Robinson-Crusoe-Insel. Hamburg: Friederichsen. 6 M.
 EXNER, A. H. China. Skizzen v. Land u. Leuten. Leipzig: Weigel. 20 M.
 HERVÉ DE RAUVILLE, le comte. L'île de France légendaire. Paris: Challamel. 3 fr. 50 c.
 KÜHNEMANN, E. Die Kantischen Studien Schillers u. die Komposition d. "Wallenstein." Marburg: Elhardt. 5 M.
 RÜCKOLDT, A. Rithelien Stellung in der Geschichte der französischen Literatur. Jena: Pohle. 1 M.
 SCHNEIDER, Th. Die hellenistischen Reliefbilder, hrag. u. erläutert. 2. Lfg. Leipzig: Engelmann. 20 M.

THEOLOGY, ETC.

- BACHER, W. Die Agada der Tannaiten. 2. Bd. Strassburg: Trübner. 10 M.

HISTORY, ETC.

- AUBERT, F. Le Parlement de Paris, de Philippe le Bel à Charles VII. (1314-1422). Paris: Picard. 8 fr.
 BEITRAEGE zur Geschichte der Bevölkerung in Deutschland seit dem Anfange dieses Jahrhunderts. Hrag. v. F. J. Neumann. Tübingen: Laupp. 8 M.
 CHEODEGANGI, S. Metensis episcopi (742-788), regula canoniorum, aus d. Leidener Codex Vossianus latinus 94 m. Umschrift der tironischen Noten hrag. v. W. Schmitz. Hannover: Hahn. 8 M.
 EGEHAAFF, O. Deutsche Geschichte im 16. Jahrh. 1. Bd. 1517-1526. Stuttgart: Cotta. 8 M.
 GRANIER, H. Die Schlacht bei Lobositz am 1. Oktbr. 1756. Breslau: Trewendt. 3 M.
 HAUCK, A. Kirchengeschichte Deutschlands. 2. Thl. 1. Hälfte. Die fränk. Kirche als Reichskirche. Leipzig: Hinrichs. 8 M.
 HEUGEL, K. Th. Quellen u. Abhandlungen zur neueren Geschichte Bayerns. Neue Folge. München: Rieger. 10 M.
 JACQUARD, E. L'église française de Zurich. Une page de l'histoire du grand refuge. Zurich: Hér. 3 M. 50 Pf.
 MANITZ, M. Deutsche Geschichte unter den sassanischen u. sassanischen Kaisern. (911-1125). Stuttgart: Cotta. 8 M.
 RITTER, M. Deutsche Geschichte im Zeitalter der Gegenreformation u. d. 30jährigen Kriege. 1. Bd. 1555-1588. Stuttgart: Cotta. 8 M.
 ZEYER, R. Adam Smith u. der Eigennutz: Eine Untersuchung, ab. die philosoph. Grundlagen der älteren Nationalökonomie. Tübingen: Laupp. 8 M.
 ZIMMERMAN, A. Die Universitäten Englands im 16. Jahrh. Freiburg-i.-B.: Herder. 1 M. 80 Pf.

PHYSICAL SCIENCE.

- BRADUITS, H. L'évolution du système nerveux. Paris: Baillière. 3 fr. 50 c.
 KUKENTHAL, W. Vergleichend-anatomische u. entwicklungsgeschichtliche Untersuchungen an Waltheren. 1 Thl. Jena: Fischer. 35 M.
 MAYE, H. Die Waldungen v. Nordamerika, ihre Holzarten, u. s. w. München: Rieger. 18 M.

PHILOLOGY, ETC.

- ABHANDLUNGEN für die Kunde d. Morgenlandes. IX. Bd. Nr. 3. Sankhya-pravacana-bhāṣya, Vijnāna-bhikāṣu's Commentar zu den Sankhyasūtras. Uebers. v. R. Garbe. Leipzig: Brockhaus. 10 M.
 ABWEICHUNGEN d. gedruckten Textes der Jord Nachasaka (Amsterdamer Ausg. 1709), v. e. Handschrift aus Anfang d. 14. Jahrh. Frankfurt-a.-M.: Kaufmann. 3 M. 50 Pf.
 APPEL, O. Provenzalische Inedita aus Pariser Handschriften. Leipzig: Fues. 3 M.
 BRADKE, P. Ueb. Methoden u. Ergebnisse der arischen (indogermanischen) Alterthumswissenschaft. Gießen: Ricker. 7 M. 50 Pf.
 ESPAGNOLLE, l'abbé. La clef du vieux français. Paris: Leroy. 5 fr.
 EPERANDIER, E. Epigraphie romaine du Poitou et de la Saintonge. Paris: Thorin. 12 fr. 50 c.
 GELBRAND, S. Ueber die Gedichte Walthers v. der Vogelweide. Frankfurt-a.-M.: Kaufmann. 1 M.
 GÖTZELER, L. Quaestiones in Apollini et Polybii dictandi genus cum appendice de codicibus quibusdam Herodotanis. Würzburg: Stahel. 8 M. 60 Pf.
 GARDNER, J. u. W. Deutsches Wörterbuch. 12. Bd. 3. Lfg., bearb. v. E. Wülcker. Leipzig: Hirzel. 2 M.
 LARSEN, S. O. Studia critica in Plutarchi Moralia. Copenhagen: Hagerut. 8 M.
 SAMMLUNG der griechischen Dialekt-Inschriften. 3. Bd. 4. Hft. 1. Hälfte. Die Inschriften v. Aigina, Phologandros, Anapha, Astypalaia, Telos, Nisyros, Knidos, bearb. v. F. Bechtel. Göttingen: Vandenhoeck. 3 M. 20 Pf.
 SCHULD, H. Das Verhältnis der Handschriften d. Girart de Viane. Leipzig: Fock. 2 M.
 WACKENAGEL, J. Das Dehnungsgesetz der griechischen Composita. Basel: Schneider. 1 M. 80 Pf.

CORRESPONDENCE.

THE FIRST RUSSIAN STUDENTS IN ENGLAND.

Warsaw: Nov. 13, 1889.

In the beginning of the seventeenth century intercourse between England and Russia was on a friendly footing. The English merchants trading to Russia enjoyed many privileges granted to them by Boris Godounow (1598-1605), whom they called the "Lord Protector." From time to time embassies were sent from Russia to England, and from England to Russia. Many Englishmen resided at Moscow, and some of them (like John Merrick) could both understand and speak Russian. To promote and increase these friendly relations, Boris Godounow wished to have some Russians educated abroad, who might afterwards be employed in the diplomatic service. Therefore, towards the end of June, 1602, he sent four youths to England for this purpose.* When they arrived in England is not precisely known; but in the beginning of November John Chamberlain wrote to Mr. Dudley Carleton to the following effect: "We have here [i.e., in London] four youths come from Muscovie to learn our language and Latin, and are to be dispersed to divers scholes, as Winchester, Eaton, Cambridge, and Oxford." For several years these students lived in England, but did not purpose returning to Russia. On March 23 1617, the Russian ambassadors petitioned the Privy Council in the following terms:

"In the years 1600 (? 1602), in the tyme of the Raigne of the lord Emperor and the great Duke Burris Feodorowitch of all Russia and in the blessed and happie tyme of the late Raigne of Queen Elizabeth of England of the famous memory, were sent into England foure Russe (?) youtnes of the Lord and Emperors his subjects to be trayned for a tyme to learn Latyne, English, and other languages, as their capacities would

* Collection of the Imperial Russian Historical Society, v. xxxviii., p. 424 (St. Petersburg, 1889).
 † Public Record Office, Eliz. Dom. v. 285, f. 48 (Nov. 4, 1602).

give them leave to attayne unto: the names of those said youthes—viz., Mechefor Olieriovin-jegoriow [Grigoriev], Theoder Semenov [Kostomarov], Sophone Michalove, and Nazarey Davidove, Whoe having been absent a long tyme before they were commaunded by reason of the troubles of other countries of Russia by foreyne enemies which God sent into our prince's Domyions for our sinns. The said youthes having now sufficiently instructed and serviceable for our Lord and Master his use for Interpretation of those languages they have learned, yt is given to us in specyall charge to intreat the King's Majestie they may be returned with us into their own country."

Their lordships replied that two of those youths were in the East Indies, one in Ireland, having been there married, and only one lived in England.

"If they can persuade him to returne back into His country he shall have free liberty and licence to dispose of himself accordingly. Otherwise if he shall refuse to go backe, and desire rather to live here. It is against the Laws of Nations to send any stronger (behaving himself as is requisite) out of the Realme, unless it be with his own good liking and consent according as hath been answered by His Majesty to former Ambassadors." (Whitehall, Privy Council Office, Regis James I. No. 3, f. 398.)

I could not find in the Public Record Office any further documents illustrating the petition of the Russian Ambassadors. The just cited resolution of the Privy Council is entered in the registers for 1618, and dated May 28.

B. ALEXANDRENKO.

[The Rev. Andrew Clark's admirable index to the Oxford University Register from 1571 to 1622 (just published for the Oxford Historical Society), which classifies the foreigners according to nationality, gives no heading for Russia; nor among the undetermined foreign names is there any with a distinctly Russian look. But our correspondent may be interested to know that there are four entries from Poland: John Luke Slupcius, Samuel Slupcius, and Philip-pus Ferdinandus (all of 1596), and John George Clemannus (of 1604).—ED. ACADEMY.]

"THE PATRICIATE OF PIPPIN."

Cambridge: Dec. 3, 1889.

Prof. Freeman is mistaken in thinking that I am in any way "amazed" at his perceiving that there are certain points in connexion with his article on "The Patriciate of Pippin" which deserve further consideration, but I am somewhat amazed at the grave misrepresentation of what I said in my last letter (ACADEMY, Nov. 23) in which he has thought fit to indulge.

It is a small matter that he is sarcastic at my expense because I referred to possible future editions of Waitz's *Verfassungsgeschichte*, when Waitz is already dead. Germany sees not a few standard works revised and enlarged by other hands long after the author's death; and it can hardly be questioned that, if Waitz's great work is to maintain its ground, subsequent editions must take cognisance of much recent research, such as that of Fustel de Coulanges, in the same field.

Prof. Freeman says that "he does not see why I tell him" that "the authenticity of the *Clausula* has been called in question," adding that he has himself "already said as much." Now it was to this very sentence in his article (in which he "says as much") that my observation (addressed not to him but to other readers) had reference. I had said that I was glad that he conceded the authenticity of the *Clausula*, and in his first reply he said he did not under-

stand what I meant by "conceding." I was consequently obliged to explain (for the information of readers generally) that the authenticity of the *Clausula* had been, at one time, called in question—for it would be unmeaning to talk of "conceding" an unquestioned and generally admitted fact. But its authenticity once conceded, the *Clausula* will, I apprehend, be found to stand very much in the way of Prof. Freeman's theory with respect to the Patriciate.

In the next place he would make it appear that I had alleged against him that he had "forgotten" the fact familiar to most school-boys, that Pippin was the first anointed Frankish king. Anyone who will look at what I said will see that what it really seemed to me Prof. Freeman had forgotten was that the detail of anointing, in connexion with investiture with such powers, was new in Francia in the eighth century, and not practised in the Eastern Empire until the ninth century. Now if, as Prof. Freeman maintains, Pope Stephen was investing Pippin with the imperial office of patricius by the imperial authority, it seems very strange that he should have taken upon himself to introduce an unprecedented feature into the ceremony. We find in the *Monumenta Carolina* (p. 261), in a letter written by Pope Hadrian himself, what were the real details of the Greek ceremony of making a patricius. He describes them as a kind of curiosity. Among other operations, a patricius had to be *shorn*. Imagine Pope Stephen proposing this operation to any Frankish monarch! But of anointing there is not a word.

Then, again, I do not think I am fairly chargeable with "confusing history," because I prefer to speak of the emperor as the "Greek emperor" during the period that elapsed between the repudiation of the imperial allegiance by Hadrian and his Roman subjects, and the creation of a Western emperor in the year 800. Erchempert speaks of the "Augustus Achivorum" when referring to the same period, and as he lived in the ninth century he must have known very well that there was but one emperor at the time to which his statements have reference.

Lastly, I was present at a memorable meeting in Willis's Rooms, some thirteen or fourteen years ago, when Mr. Freeman addressed the assembly on the then burning question of Turkish misrule. To the best of my recollection he referred to "the unspeakable Turk," but I am unable just now to consult the files of the *Times* on this point. Now "unspeakable" is a very fair equivalent for *neccidendi*; and I wonder what Mr. Freeman would have thought if anyone had ventured to assert that, at the very time when he was giving utterance to such vehement denunciation of Turkey and its governors, he was really the Sultan's ally and professed himself "his man"! Yet what he maintains with regard to Hadrian involves a similar incongruity. For he asks us to believe that at the very time that that pontiff was indulging in the strongest invective against the Greeks and their rulers, falling back upon *neccidendi* as the last epithet in a long vocabulary of abuse, and calling upon Charles to hasten to repel the expected Greek invasion of Italy, he was notwithstanding, along with his Roman subjects, a professed subject of the Greek emperor.

J. BASS MULLINGER.

THE ETYMOLOGY OF "MEERKATZE."

Queen's College, Cork: Nov. 26, 1889.

The interesting fact pointed out by Mr. Olden, that a similar name for monkey (*murchat*) is found in Irish, coupled with the Teutonic *Meerkatze*, rather points to the animal having first been brought to north-western

Europe by sea. This harmonises with the fact that *Meerkatze* means not monkey in general, but the long-tailed or African monkey (Whitney), the long tail suggesting a resemblance to the cat. If the Sanskrit *markata* is never used for long-tailed monkeys, it would almost settle the question. The St. Petersburg dictionary translates it by *Affe*; but, of course, one cannot argue from this. Perhaps some one skilled in Indian lore will decide this point. If the Irish *murchat* also means a long-tailed monkey, the comparison of mice to monkeys is plain, as it is the long tails of both animals which suggests the comparison.

I may remark that Andresen's parallel words *Meerschwein* and *Meerkalb* are beside the mark altogether. They are of the "mer-maid" class, whereas we want parallels of the "sea-coal" type.

WILLIAM RIDGEWAY.

[The most recent authority on the Mammalia of India is W. T. Blandford, in part i. of *The Fauna of British India* (Taylor & Francis, 1888). Excluding the gibbons, which belong to the anthropoid apes, all the Indian monkeys are classed in the family of Cercopithecidae, one of whose characteristics is "a tail almost always present." The two commonest species are—(1) *Macacus vel Simia vel Inuus rhesus*, called *bandar* in Hindi and *markat* in Bengali, which is of the same genus as the tailless Barbary ape, but possesses a "tail two-fifths to one-half the length of the head and body, tapering, not tufted at the end"; (2) *Semnopithecus vel Simia vel Presbytis entellus*, called *langur* and *hanuman* in Hindi, which has a tail thirty-eight inches in length, without hair at end. Blandford expressly states that "the length of the tail is certainly, by itself, not a sufficient generic distinction among these monkeys" (the sub-family Cercopithecinae, to which both *M. rhesus* and the Barbary ape belong).—ED. ACADEMY.]

THE WALLOON DIALECT COMPARED WITH ENGLISH.

Louvain: Dec. 1, 1889.

May I mention some interesting Walloon words to be added to the list given by Prof. Skeat in the ACADEMY of November 30? They belong to the East-Walloon, as spoken in the provinces of Liège, Luxembourg, and Namur:

WALLOON.	ENGLISH.
snouff	"snuff"
robett	"rabbit"
stopé	"stop" (fermer)
looké	"look," &c.

An Englishman may hear the cry, "Look! look!" in the streets of Liège as well as in London.

C. DE HARLEZ.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 8, 4 p.m. South Place Institute: "National Life and Thought in Holland," by Prof. Thorold Rogers.
MONDAY, Dec. 9, 5 p.m. London Institution: "English Spelling and Pronunciation," by Prof. Skeat.
8 p.m. Society of Arts: "Cantor Lecture, 'Modern Developments of Bread-making,' III., by Mr. William Jago.
8.30 p.m. Geographical: "My Journey to the Summit of the Owen Stanley Range, New Guinea," by Sir W. Macgregor, illustrated with Lantern-slide Views, by Mr. A. P. Goodwin.
TUESDAY, Dec. 10, 2.30 p.m. British Museum: "The Religion of Babylonia, III., Development," by Mr. G. Bertin.
8 p.m. Civil Engineers: "The Triple-Expansion Engines and Engine Trials at the Owens College, Manchester," by Prof. Osborne Reynolds.
9 p.m. Colonial Institute: "Aids to Australian Development," by Mr. Mathew Macle.
8.30 p.m. Anthropological: "The Natives of Mowab, Daudai, New Guinea," by Mr. Edward Beardmore; "Fire-making in North Borneo," by Mr. S. B. J. Skerthley; "The Origin of the Eskimo," by Dr. H. Rink.

* Publ. Rec. Off. H. P. Foreign, Russia, 1601-1618 (No. 2), f. 18.

WEDNESDAY, Dec. 11, 8 p.m. Microscopical: "The Freshwater Algae and Schizophyceae of Hampshire and Devon," by Mr. A. W. Bennett.
8 p.m. Society of Arts: "The Paris Exhibition," by Mr. H. Trueman Wood.
THURSDAY, Dec. 12, 6 p.m. London Institution: "The Science of Animal Locomotion in Relation to Design in Art," by Mr. Edward Muybridge.
8 p.m. Mathematical: "The Radial Vibrations of a Cylindrical Shell," by Mr. H. B. Basset; "The 51810-Group," by Mr. G. G. Monice; "The Flexure of an Elastic Plate," by Prof. H. Lamb.
8 p.m. Electrical Engineers: Annual General Meeting; Election of Council and Officers; Discussion: "Electrical Engineering in America," by Mr. G. L. Addenbrooke.
FRIDAY, Dec. 13, 7.30 p.m. Civil Engineers: Students' Meeting, "Hydraulic Station and Machinery of the North London Railway, Poplar," by Mr. John Hale.
8 p.m. New Shakespeare: "The Play of 'Edward III.," by Miss Phelps.

SCIENCE.

Contributions to Latin Lexicography. By H. Nettleship. (Oxford: the Clarendon Press.)

IN 1875, as Prof. Nettleship tells us, he agreed to compile a new Latin-English lexicon for the Clarendon Press. He commenced the undertaking in the expectation that he would obtain the "adequate assistance" and co-operation without which no lexicographer at the present day can hope to achieve success. But the expectation was disappointed; and, after twelve years' labour, the letter A alone was in a state of reasonable completeness. This rate of progress was in no sense inadequate; compared with the progress of Prof. Wolffin and his coadjutors, it may even seem rapid. But it was obvious that one man, practically unaided, could not complete the required work, and the scheme of a new Latin-English dictionary was perforce abandoned. Instead, Prof. Nettleship has published, in the present volume, "such parts of his manuscript as appeared to him to contain additions to or improvements on the existing Latin-English dictionaries," and in particular on the one most generally used in England, that of Lewis and Short.

Latin scholars will generally agree in regretting that Prof. Nettleship has been compelled to abandon his projected dictionary. It is true that Prof. Wolffin and his army of helpers are producing work which will soon place Latin lexicography on a sound and scientific basis, and take away the reproach which has attached to it since the days of Stephanus. But, however cosmopolitan scholarship may be, it will never overcome entirely the barriers of language; and if the study of Latin in England is to flourish, we must have our own Latin dictionary and Latin grammar. However useful the existing Latin-English dictionaries may be—and it may be admitted that, for practical purposes, they are most useful—it cannot be pretended that they are exactly perfect. It is therefore a cause for unusual regret—*es wär' zu schön gewesen*—that circumstances have stayed Prof. Nettleship's hand and placed the completion of the Latin-English dictionary further off than ever.

One's regret is, however, greatly lessened by the volume which has actually appeared. I will not call it "epoch-making," because that degenerate word ought not to sully the pages of the ACADEMY, but it is certainly one of the most important contributions to Latin scholarship which this generation has seen made in England. In itself it is a well-printed octavo of over six hundred pages, nearly two-thirds of which are taken up by

the letter A, this being, as was said, the part which the author had completed. At the end is an index, which, so far as I have tested it, seems what an index should be. The material contained in these six hundred pages is not entirely new. Parts of it have appeared before. The derivation of *recens* from the root of *rigare* is already in the notes to Conington's *Vergil*, and a good deal else is printed in the *Journal of Philology* and the publications of the Oxford Philological Society. But these scattered pieces are all of value, and the book would be worth having even if it contained no single unpublished fact or theory.

It is somewhat difficult to describe in a review the actual improvements which this book contains on existing English lexica. It does not, of course, pretend to correct all the errors, or supposed errors, of Lewis and Short, though I presume the author has included everything in the letter A which he believes to be a proper addition or improvement. One may, however, allude to some of the new derivations set forth in the book. All these derivations have one advantage that—whether right or wrong—they are written from the lexicographer's point of view. An error has been made by many who have touched Latin philology in dealing too exclusively with the phonetic aspect of the word. It is phonetically quite possible that, as Bezenberger (I think) says, *aestimo* is connected with *αισθάνομαι*, but semasiologically (as the phrase now is) it is improbable. All Prof. Nettleship's derivations, so far as I can judge, are semasiologically probable. As examples may be quoted *adulter*, connected with *ulva* "marshplant," *Ulubrae* "marsh-town," from a root meaning "to moisten, spoil by wet," with an originally general sense of "corruption"; *instar*, from *insto*, "in the sense of putting things on a scale" (compare *institor*), with an original meaning "weight"; *supplicium*, from **plūcere*, "to appease," with an original meaning (as in Plautus) of something offered to a god, and hence (also in Plautus) a fine or any other punishment. I might quote others with which I agree (if, indeed, an individual reviewer's opinion be worth mentioning), such as those of *dierectus*, *carina*, *noxa*; but these will be more familiar to scholars—the first mentioned, at any rate, from the controversy which has arisen over it. Other excellences of the book—the re-arrangement of meanings in words like *res*, or the quotation of passages in chronological order and from recent texts—are scarcely capable of illustration here, but they are apparent enough in the work itself.

Two further points seem to call for comment. First, the use of glosses. Prof. Nettleship, as is well known, has made considerable researches into the Latin Glossaries, and has done much valuable work concerning them. Hence it is natural that he should include many glossary words in his *Contributions*, and this will be recognised as being in accordance with the requirements of Latin lexicography. The only point about which I have any doubt is whether he may not have here and there introduced more than would properly find place in a Latin Thesaurus. *Abjurgassere*, for instance, which is quoted from "Gloss. Philox.," may be a perfectly

genuine word, though, if it be, I should prefer to consider it a form of *abiugo*, as Georges does. But it may be an analogic form, not exactly invented in *maiorum dei gloriā*; for it is apparently earlier than the days of such glossary-making, but created by someone without real warrant in early literature. I know this is heresy, but the doubt rises in my mind.

Secondly, Prof. Nettleship has included a great number of proper names—and very rightly; but it is not quite clear on what principle he has selected them. Thus he gives the *Alatervae* from a Scotch inscription (C. vii. 1084); should he not have mentioned the (apparently) parallel forms *Alaterviae* and *Alateivia*? And, if one set of the *deae matres* are mentioned, logic would seem to demand *Albiahenae*, *Almahae*, *Annanepatae*, and all the rest catalogued by Ihm. *Alatervae* does not illustrate any real Latin word at all better than any other of these barbarous names. But, of course, there must be some selection made at some point, and I am not prepared to deny that Prof. Nettleship has made generally a judicious selection.

Two small corrections may be made in the proper names. The reading *Arvirius*, given in C. vii. 1236-7, is wrong, or, to put it more exactly, the tiles now preserved at Cirencester all read *Arverius*; and the epithet of Mars, *Alator*, occurs on a northern inscription discovered since the seventh volume of the Corpus was published.

In concluding this notice of a book for which I have the greatest admiration, and which (I may add) I have found of no small use in my ordinary work, may I venture to hope that its author's lexicographical labours are not ended. Fate has forbidden him to compile the "original" Thesaurus, which must be compiled if English lexicography of Latin is to make a fresh start, though it has enabled him to correct mistaken tradition on many details. It would be a great boon to ordinary scholars like myself if we could now have a new "handlexicon" to the authors ordinarily read, I will not say "in schools," but in the universities. Tradition is almost as much at fault in dealing with the vocabulary of Cicero as with fourth-century Latin. Prof. Nettleship has done nearly all the work; will he complete it? F. HAVERFIELD.

CORRESPONDENCE.

"THE RELIGION OF THE SEMITES."

Christ's College, Cambridge: Dec. 2, 1889.

IN the criticism of my recent book on *The Religion of the Semites*, which appears in the last number of the ACADEMY, Prof. Sayce says that I "have really derived my theories from the anthropological material afforded by the comparative study of modern savage or barbarous communities, and have supported their application to the ancient Semitic world by evidence drawn from Arabia." Will you permit me to say that Prof. Sayce is quite mistaken? My theories, as Prof. Sayce calls them, are derived from an analysis of the Semitic evidence, though I have often sought to illustrate and support my argument by comparing the institutions of other races. For example, a main point in my theory of sacrifice depends on the observation that, among early pastoral populations, the life of a domestic animal is regarded as possessing the same kind of sanctity with that of a tribesman. I believe

that this holds good alike for the ancient Semites, for the ancient Greeks, and for many other races; and I have brought evidence to this effect, part of which is derived from modern rude societies. But when I first recognised that this view of the life of the victim is involved in the oldest forms of Semitic sacrificial ritual, I was not aware—and, so far as I know, anthropologists had not recognised—that the same thing was true of modern pastoral peoples. I was led from the Semites to a wider generalisation, and not conversely.

It is therefore gratuitous, on the part of my reviewer, to "enter a protest against the assumption that what holds good of the Kaffirs or Australians held good also of the primitive Semite." I have made no such assumption; and if, in a few points of detail, such as the significance of the sacrificial fat, I have sought the help of analogy to supply a lacuna in the Semitic evidence, I have done this only after showing by direct evidence that the Semites shared with the savage peoples whose customs I adduce the ideas which make the analogy valid. Thus, in the case of the fat of victims, my justification for appealing to savage analogies is that the Semites are known to have regarded the fat of the omentum and kidneys as a seat of life and feeling, exactly as savage races do.

Prof. Sayce does not seem to be conscious of the gravity of the charge which he brings against me when he accuses me of assuming my fundamental principles. He says, quite coolly, that I

"assume that Semitic society began with a matriarchate, since it has been shown that in a large number of early communities the family was represented by the mother. But," he adds, "for such an assumption I can see no evidence."

If this were true, I should be very much to blame; but it is absolutely and inexcusably untrue. The arguments which show that, among the primitive Semites, kinship was reckoned only in the female line are not set forth in my new book; but I have stated them at length in a separate volume, which went fully into the evidence, avoiding all reliance on mere general arguments from the analogy of other races. Prof. Sayce may refuse assent to the reasoning of that volume, but he is not justified in ignoring it, and in ascribing to me a way of arguing which I have always been careful to eschew. Against his flat assertion of "no evidence" I am content to place the words of Prof. Noldeke, whose authority even Prof. Sayce will hardly venture to meet by an unsupported negative. In his review of my *Kinship* (*Z.D.M.G.* xl. 149) Prof. Noldeke writes:

"An dem einstmaligen Bestehen des Matriarchats bei den Semiten kann jetzt von Rechts wegen Niemand mehr zweifeln. (It is no longer legitimate for anyone to doubt that the matriarchate once prevailed among the Semites)."

Prof. Sayce appears to think that Arabia has little to teach us about the fundamental institutions of Semitic religion. He thinks that the nomadic Arabs, at the date when we first meet with them in literary records, may have degenerated from the primitive Semitic type, and may even have been injuriously affected by contact with higher races. But abstract suppositions of this kind are of no value till they are confirmed by concrete evidence. And, on the other hand, there is ample proof that many of the ritual usages of the Arabs belong to a more primitive type than the corresponding institutions of Hebrew ritual, just as the language of the Coran is in many respects more primitive in type than the language of the Old Testament. In religion, as in philology, the comparative method supplies the means of distinguishing between what is primi-

tive and what is degenerate. If Prof. Sayce had attacked my application of this method in the concrete he would have been within his rights as a critic; but his vague "how can we know?" is not the language of science.

On the other hand, Prof. Sayce admits that I am right in not taking the religion of Babylonia as the starting-point of my investigations (or, as he somewhat inaccurately puts it, in "deliberately excluding the religion of Assyria and Babylonia from my inquiry"), not merely because, as he very rightly observes, "the non-Semitic element in Babylonian religion remains undecided," but because "it is dangerous for one who is not an Assyriologist to meddle with the cuneiform material." Personally, I should prefer to say that it is dangerous to place one's confidence in the statements of Assyriologists where there is no general consensus among cuneiform students themselves. Prof. Sayce takes it for granted that every Assyriologist who differs from himself is necessarily in error; and, accordingly, he corrects my expression: "the god whose name is usually read Adar" into: "the god whose name is misread Adar," though it is still read Adar by so distinguished an Assyriologist as Schrader; and he tells me that if I had looked into his Hibbert Lectures I would have seen that the name of the king of EDOM which was read Malik-ramu by Oppert and Schrader is really A-ramu. I have looked into the Lectures, and find that the name is there given as A-rammu, with two m's, but without any reason for rejecting Schrader's reading beyond the assertion that the latter finds no support in the monuments.

These are trifling matters, which do not touch my arguments, but are instructive as showing that a very positive statement by Prof. Sayce may, after all, be no more than the expression of a personal opinion, which has not received the assent of his brother Assyriologists. The following sentences, on the other hand, do me a grave injustice:

"On the other hand," says Prof. Sayce, "there are cases in which it is as well not to oppose 'the evidence offered by Assyriologists.' The Tel el-Amarna tablets have proved that Schrader was quite right in maintaining that Asherah was a goddess, the higher critics of the Old Testament notwithstanding. On one of the tablets from Palestine, Asrat or Asherah has the determinative of divinity prefixed to it in the name of a certain Ebed-Asrat" [read "Ebed-Asratum"].

From these remarks the reader will necessarily infer that I have opposed Schrader's view without knowing, or without citing, the latest evidence. This is not the case. I cite the paper of Schrader in which he brings forward the evidence from Tell el-Amarna. I also cite the important essay of G. Hoffmann on the Phoenician inscription of Mas'ub, where reasons are given for doubting whether the tablet really proves the existence of a Palestinian goddess Asherah. And I finally point out that the Hebrew and Phoenician evidence that the Asherah of the Old Testament was not a goddess, but "a general symbol of deity which might fittingly stand beside the altar of any god," does not lose its force, even if the new-found tablet "suffices to show that, in some places, the general symbol of deity had become a special goddess."

I am quite prepared to deal with Prof. Sayce's sneer against the higher critics of the Old Testament as soon as he will do me the courtesy to examine my arguments, instead of adducing against me, as something new, the very evidence which I have discussed in my book.

W. ROBERTSON SMITH.

[As Prof. Robertson Smith probably knows, Prof. Sayce left England to winter in the East before his review appeared in the ACADEMY.]

SONNENSCHNEIN'S "PARALLEL GRAMMAR SERIES."

London: Dec 3, 1889.

I had not "overlooked" the point to which Prof. Sonnenschein calls my attention. A portion of the paragraph relating to the treatment of the Latin tenses was written twice over, and the first draft contained the following remark: "The fact that the inflexions of the Latin perfect are partly of aoristic origin does not really affect the question." I still regard this view as sound. Latin had tense-forms morphologically corresponding to the "perfect" and to one of the aorists of Greek; but in historical times they were not differentiated in function. Prof. Sonnenschein's argument implies that they were so prehistorically. It seems to me, first, that this would be irrelevant if it were proved; and, secondly, that it is not proved. The probability is that in primitive Aryan the morphological groups which (after the analogy of Greek) we call the perfect and the several aorists were used indiscriminately as past tenses. In Greek they were functionally differentiated; the "perfect" (owing, perhaps, to the fact that some common *praeterito-praesentia* belonged to this morphological type) came to express specifically the relation of a past occurrence to the present state of things. In Vedic, such functional differentiation as has been discovered proceeded on wholly different principles. The "aorists" are said to have had a sense resembling that of the Greek perfect, and *vice versa*. In Teutonic and Latin there is, so far as I know, no evidence of any such specialisation at all. In the former, the aorists almost wholly died out; in the latter, some verbs had the aorist form and others had the perfect form, without any corresponding distinction of sense, the reasons which determined the choice being, apparently, phonological. It appears to me that all the advantages gained by the splitting of the Latin perfect into two tenses can be obtained by other means which do not involve the attribution to the language of a distinction which it did not in fact recognise.

HENRY BRADLEY.

SCIENCE NOTES.

M. PAUL CHOFFAT, of the Geological Survey of Portugal, has just published a valuable memoir describing the geological structure of Lisbon, based on a study of the Rocio Tunnel, which was driven under the city between 1887 and 1889. The rocks traversed by the workings are cretaceous and tertiary strata, associated with basaltic rocks, and dislocated by faults. A careful study of the ground brings out some interesting results, such as the relation of the rocks to seismic influences, as illustrated by the effects of the great earthquake of 1755. It is shown that structures on alluvial ground, bordering the rivers, were in nearly all cases overthrown, whether the buildings were large or small; that on the tertiary strata the large buildings were thrown down, and the small ones remained standing; while on the cretaceous and basaltic rocks neither the large nor the small houses were overthrown.

PHILOLOGY NOTES.

At the next meeting of the Philological Society, on Friday, December 20, Mr. E. R. Wharton, of Jesus College, Oxford, will read a paper on "Consonant-Laws in Latin." This, like two papers previously read before the same society, will form a chapter in his forthcoming work, to be entitled *Etyma Latina*.

DR. DANIEL G. BRINTON, professor of American archaeology and linguistics in the

University of Philadelphia, has sent us, in the form of a reprint from the *Proceedings* of the American Philosophical Society, a paper read by him so lately as October 18, upon "The Ethnologic [sic] affinities of the Ancient Etruscans." It is based upon his researches during a recent visit to Italy, which—it is not unimportant to observe—he reached from Tunis. The following are his conclusions:

"(1) The uniform testimony of the ancient writers and of their own traditions asserts that the Etruscans came across the sea from the south, and established their first settlement near Tarquinii. This historic testimony is corroborated by the preponderance of archaeologic evidence as yet brought forward.

"(2) Physically, the Etruscans were a people of lofty stature, of the blonde type, with dolichocephalic heads. In these traits they corresponded precisely with the blonde type of the ancient Libyans, represented by the modern Berbers and the Guanches, the only blonde people to the south.

"(3) In the position assigned to woman, and in the system of federal government, the Etruscans were totally different from the Greeks, Orientals, and Turanians; but were in entire accord with the Libyans.

"(4) The phonetics, grammatical plan, vocabulary, numerals, and proper names of the Etruscan tongue present many and close analogies with the Libyan dialects, ancient and modern.

"(5) Linguistic science, therefore, concurs with tradition, archaeology, sociologic traits, and anthropologic evidence, in assigning a generic relationship of the Etruscans to the Libyan family."

MEETINGS OF SOCIETIES.

ARISTOTELIAN SOCIETY.—(Monday, November 18.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Mr. S. Alexander read a paper on "Scepticism." As a starting-point for explaining the true method of metaphysics, the author discussed the meaning of scepticism, and defended it against mistaken objections. In order to show the real ground of its failure, he then entered upon an inquiry into the relations between doubt, truth, and reality, and concluded by justifying the application of the positive method to metaphysical problems without any restriction.—The paper was followed by a discussion.

MANCHESTER GOETHE SOCIETY.—(Friday, November 22.)

Dr. A. W. WARD, president, in the chair. This being the opening meeting of the new session, the president reviewed the society's work during the last session, and dwelt upon the varied character of the papers read. "Goethe as a War Correspondent during the Inglorious Invasion of France by the Allied Armies in 1792"; "Goethe, in 1772, as a Reviewer in the Frankfurt *Gelehrte Anzeigen*"; "His Relations to Bahrdr, Mellich, and Herder"; "Goethe's Epics and the Female Characters in his Works"; "A Comparison between the 'Iphigenias of Goethe' and Euripides"; "Criticisms on 'Faust' and on Goethe's Scientific Work"—such were the main subjects of these papers. After expressing his wish for the much needed English critical biography of Goethe from such a pen as that of Prof. Dowden, and referring to the last publications of the English Goethe Society, Dr. Ward announced that the Goethe library of the Manchester society—although as far from completeness as most others of the kind—numbered nearly 500 volumes. Of the proceedings at the last general meeting of the Weimar Goethe Society, the bequest by Schiller's heirs of the literary remains of their ancestor, and the union of these papers, with those of Goethe, into joint Goethe and Schiller Archives at Weimar, had become known. The Goethe Archives proper were continually receiving additions, and had been recently enriched by the papers of Eckermann and Chancellor von Müller. After a reference to the appearance of the earlier volumes of the truly standard edition of Goethe's works issued at Weimar, under the patronage of the Grand Duchess Sophie, and to

the losses sustained through the death of Goethe critics of different types—such as Karl Goedeke and Matthew Arnold.—Dr. Ward spoke of Goethe detractors, and more especially of the recent would-be humorous diatribe of Dr. Sebastian Brunner, of Vienna, who taunts Goethe with his freemasonry and his admiration for Napoleon. In denying significance to cavils such as these, Dr. Ward insisted upon the necessity of treating Goethe's political attitude in his later years from the only reasonable point of view—the historical—as an answer to those who demand of great men that they should, at a given moment, change their whole habit of thought and conduct.—Dr. Kuno Meyer then read a paper on "Goethe's Leipzig Period (1765-68)," with special reference to the newly-discovered letters of Goethe to his sister Cornelia and his friend Behrisch. Some important points in the poet's development during these years had not hitherto been fully recognised, though Goethe dwells on them in his Autobiography. On these points the letters referred to give new data and materials. The spring of 1766 marks a decided turning-point in Goethe's poetical development. Thrown back upon himself—abandoning teachers and books for experience of life and observation of nature, excited by new and strong feelings and passions—the young poet found for himself a new manner of utterance, in which many characteristics of the later "Sturm und Drang" style appear for the first time. This new style is unmistakable in the letters of the period, while in the lyrics and dramatic poems it is restrained by the rules and forms of the conventional schools. The lecturer contended that much of what was claimed for the Strassburg period must be conceded to this earlier time. The intervening two years of sickness and inactivity at Frankfurt had, among other things, interfered with the free recognition of this.—Through the kindness of several friends of the society, some musical renderings of Goethe's Lyrics were given before and after the papers. There was a very numerous attendance.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, November 27.)

THE president in the chair.—A paper was read by Mr. J. Offord, jun., upon "Ancient Egyptian Fiction, as illustrated by Recent Discovery." The rapid progress of the translation of Egyptian papyri was well shown by this paper, which was occupied only with texts which have not yet been collected in any English work upon ancient Egypt. The stories vary in date from about 4000 B.C. to A.D. 300; and although many are preserved in a fragmentary state, yet several are of sufficient length to enable a fair appreciation of them to be made, and some are complete. Attention was specially directed to the "Story of Saneha," because of the recent discovery of the missing introduction to it, and to the "Tale of the Shipwrecked Mariner," contained in a papyrus at St. Petersburg, and to translations from the demotic writing. Two fables were given as of Egyptian origin, one being that of "The Lion and the Mouse," hitherto credited to Aesop, and the other that of "The Stomach and the Members," attributed to Menenius Agrippa; and a comparison of the incidents of the various stories with folklore elsewhere was introduced to show a minute agreement that could not be accidental.—Mr. Gilbert Highton expressed surprise at the circumstance that, though, according to current notions respecting the long period embraced by Egyptian history, some great classical works ought to have been produced, yet, so far as we were aware at present, nothing of the kind had been discovered. This, however, was probably attributable to the fact that the oriental mind seldom advanced beyond a certain standard.

BROWNING SOCIETY.—(Friday, November 29.)

W. M. ROSSETTI, Esq., in the chair.—Dr. Berdoo read a short paper on "The Failure of Sordello as contrasted with the Failure of Paracelsus." Dr. Berdoo held that the poem of "Sordello" is full of obscurities, and that little is to be learned about Sordello himself—a circumstance which makes him as a subject all the better for Browning's purposes. Of the two, Paracelsus is

the more lovable. He never lost sight of his one high aim, although he followed it too exclusively. Sordello never set himself any clear mark; he aimed at many, and life is not long enough for that. When we remember that this poem was written fifty years ago, we must acknowledge with what a noble faithfulness Browning has clung to his ideal in spite of all the Naddos. To Sordello Naddo represents much what the world has been to Browning. His age records another advance in poetry, from exotic to esoteric art, or Browningism.—Mr. Rossetti sympathised to some extent with the view of Sordello taken by Dr. Berdoo. He was an egotist, not comparable with Paracelsus, who, although a failure also, achieved much. But Browning did not intend us to take that view of him; but wished us to observe the latent aim in his heart, and to overlook, condone, pardon his mistakes. This view is an excess of Browningism. We are called upon to admire rather than to pity or despise Sordello; but as he fixes our attention on his inefficiency, the very perversity of genius compels us to dislike rather than like him. We are meant to understand Sordello as a typical poet, but his presentment in the poem is not typical of the troubadour of the early thirteenth century. The historical setting in other respects reaches a very high point of perfectness. Mr. Rossetti regretted not having read Prof. Alexander's paper, which formed the basis of the discussion. He had read "Sordello" for the first time perhaps forty years ago, and could still remember his bewilderment. Then he read it a second and a third time, and finally felt it to be one of the finest poems in English literature—as important as any poem by Milton. "Sordello" exhibits a strong feeling for the Italian nationality and character in the middle ages. Human thought was as subtle in the thirteenth as in the nineteenth century, although it rested much more upon such accepted writings as the Scriptures, Thomas Aquinas, Aristotle. Poets were few in number in those days, and their mission seemed more distinguished, more emphatic. On this account Dante wished to be a poet. The Salinguerra of the poem is a genuine historical character. He was the son of Taurello; and much may be read about him in the works of Muratori, who wrote in 1720, and from whose history he had himself extracted the passages relating to Salinguerra, put them together and translated them. The chairman read these passages, which began with the year 1200, when Salinguerra was forty years of age, and ended with 1240, when, eighty years old, he was betrayed and taken captive to Venice. The passages are of deep interest to students of "Sordello."—Mr. Revell considered Prof. Alexander's analysis of the poem to be skilful, able, and helpful; but it is not a critical analysis, and contains neither criticism nor commentary. He himself found the poem hard, but not obscure. It is the great volume of thought condensed into its limits which makes it difficult in style. It is worthy of note that the theme of Browning's three early poems is in a sense the same—the development of a self-conscious soul; and, faithful as the poet is in his later poems to his first intentions, we have something in "Sordello" which we miss in these. He differed from former speakers in his estimate of Sordello; he did not think him a poor creature. His sense that his service must be to man was the test of his character. Again and again he was confronted with men; and, failure though he was, he was victorious in the ultimate test that his power to act, of which he held so high an estimate, must be used for the sake of humanity.—Miss Wilson noted that a discussion on "Sordello" divided itself naturally into two branches—Sordello the poem and Sordello the man of Browning's creation. Had Browning only written the poem in blank verse, a serious obstacle to following it would have been obviated. All these couplets make the brain dizzy. Couplets are suited for a comic epic like "Hudibras," but this great poem would surely read less obscurely without them. For instance, in the passage about Eglamor's fame living on in the flower called after him, the flower's day of life is described, and Browning says:

"Evening gives it to the gales
To clear away with such forgotten things
As are an eyesore to the morn."

This bit has just Shakspeare's weight, and is as good as any of the lines on Perdita's flowers; but how spoilt by the rhymes "ails, gales, things, brings!" As to Sordello's egotism, it is rampant. He is Browning's Hamlet. His impulses, magnificent as they are, "are sicklied o'er with the pale cast of thought." He was not content to put confidence in the power of one part of his nature. He must use it all, and wrecked it. It is noticeable that emotion hardly exists in this poem; there is nothing in it of the passion of love.—Dr. Furnivall considered that the man Sordello was to a great extent a failure. He quite agreed with Miss Wilson about the terrible rhymes. The poem wants the freedom of blank verse; the couplets fetter the narrative. We know already that it is in such failures that Browning finds successes. The individual soul has become more and more important to him, and he leaves out humanity more and more. In Sordello the capacity for nobleness was strong, and rose above the final temptation, recognising that its highest use was the service of man.—Mr. Matthew thought too much was made of the service of humanity in the discussion. The poem seemed to him to be, as the poet said, occupied with the development of a soul which slowly learned to love.

FINE ART.

ENGLISH IMPRESSIONISTS.

THERE are far more Impressionists in England of the real sort than could by any possibility be squeezed into the Goupil Gallery, were that agreeable haunt enlarged to double its present size. For half the important masters, from Orchardson and Hook downwards, are "impressionists" in the larger sense, as Turner and David Cox, Dewint and Gainsborough, Rembrandt and Frans Hals, Velasquez and Fragonard were before them. But the Impressionists represented at the Goupil Gallery are some of the younger and more convinced of our English ones. On the walls Mr. Sidney Starr and Mr. Fred. Brown, the Messrs. Sickert, and Mr. Wilson Steer, Mr. Roussel and Mr. Paul Maitland come together.

Mr. Starr's work has been hitherto, we think, seen at the British Artists in the days when that society was interesting—in the days when it was experimental. A group of things of his at the Goupil Gallery, while witnessing to the variety of his themes, afford incontestable proof of the genuineness and rightness of his interest in purely modern life—of the success with which he passes on to us his vision of grey London, of the shop-girl who may be called upon to "dress" the shop window, and of the long perspective of the suburban road, with the foreground occupied by the hat of an omnibus driver and the back of a young woman in lilac, on the top of a conveyance that has always been popular and has now become fashionable. Seriously, Mr. Starr deals with contemporary themes, and often with what is foolishly supposed to be unpaintable, with an extraordinary keenness and delicacy of vision, and with great technical skill. Whatever he may pourtray, he remains an artist of refinement and charm.

But, indeed, refinement and charm in different degrees are among the enviable possessions of nearly everyone who has entrance to the wall space of the Goupil Galleries at this moment. Mr. Wilson Steer—who derives a part of his inspiration from Claude Lorraine, as Mr. Walter Sickert derives from J. M. W. Turner and Degas—sends several delightful and several not quite so successful things. Character and colour, opulent and harmonious, are in the oil portrait of "Pretty Rosie Pettigrew." Then there is a singular delicacy of effect in the same young artist's "Tidal Pool"; and, again, there is good colour and an alert observation of the graces of the

figure in Mr. Steer's picture of several children outstretched upon a pebbly shore. Mr. Roussel and Mr. Maitland—the former specially with his "Plumbago Works" (a Thames-side subject, thoroughly Whistlerian in selection and treatment), and the latter with his "Budding Tree" (which buds audaciously in no country coppice, but in front of a town residence, genteel and commonplace)—are further upholders of that refinement of art which commands itself to us so strongly. Mr. Fred. Brown—who is very varied—has an impressive sea piece, and the mellowest of old-world town subjects in the roofs of Lawrence Sterne's Montreuil: that is, not the Montreuil which provides Paris with its peaches, but the Montreuil whose heights look down on the windings of the Cauche and on the twin lighthouses of Etaples. "Montreuil-sur-Mer," they call it in the district—because the sea is six miles away from it. Mr. Francis Bate and Mr. George Thompson are represented in the exhibition. Very notable are two flower-pieces in water-colour by Mr. Francis James, who must establish his reputation even with that least impressionable of bodies, *le gros public*, as a flower-painter of singular sensitiveness. And I have last to speak of the Messrs. Sickert—Mr. Bernhard Sickert reaching, especially in his "Waitress" (an exquisite study of the play of light and colour upon the exterior of a French Café) a level he has not previously attained, so far as I have any knowledge of his work; and Mr. Walter Sickert returning to the music-hall like a giant refreshed, and inspiring himself with the vision of "Little Dot Hetherington at the Bedford" almost as Romney was wont to inspire himself with Lady Hamilton, Gainsborough with a daughter of George III., or Latour with the Camargo or Mlle. Fel. Gravely though, Mr. Sickert has realised for us very admirably indeed several happy moments of stage brilliance and charm. Take the active young lady in the scarlet skirt—in what I may call her portrait the interest of vivacity has been retained, the charm of movement recorded. The "Interior of the Oxford" is particularly noticeable for atmospheric effect. It is idle to laugh at Mr. Walter Sickert's selection of his themes when the wisdom of his choice is attested by the success of his experiment.

FREDERICK WEDMORE.

CORRESPONDENCE.

THOMAS BEWICK AND "THE FARMER'S BOY."

The Blake Press, Edmonton: Dec. 2, 1889.

The *Farmer's Boy* is one of my favourite books; and, as I am also familiar with Bewick's best work, you will perhaps let me say that, in my opinion, none of the cuts are by him.

I used to possess the first edition in its octavo form, as described by Mr. Radford (Vernon & Hood, 1800), and there the "ornaments" were distinctly described as "by Mr. Anderson."

In the third edition, now before me, I would tabulate the cuts as follows:

The Frontispiece is signed by Thurston and Nesbit. Page 2—Ploughman and Team, is certainly Anderson.

- " 3—Cattle, is probably Anderson.
- " 8—Boy shooting Birds, is signed Nesbit.
- " 26—Haymakers, is certainly Anderson.
- " 27—Cattle drinking, is certainly Anderson.
- " 52—Boy with rattle, is certainly Anderson.
- " 53—The Gleaner, is certainly Anderson.
- " 75—Fireside, is probably Anderson.
- " 76—Hut in Snow, is probably Anderson.

The latter may possibly be a Bewick. I chiefly judge by the way the foliage of the trees is cut. Anderson's horizontal lines and Nesbit's curly ones are characteristic. Neither can compare with Bewick.

In later editions a very superior frontispiece of a boy with pipe, and dog, and sheep, replaced the above, rather stiff cut. This also looks like Nesbit. WM. MUIR.

NOTES ON ART AND ARCHAEOLOGY.

THE annual distribution of prizes to the students of the Royal Academy will take place on Tuesday next, December 10, at 9 p.m. The galleries containing the competition works will be open to the public on the two following days, from 11 to 4.

THE exhibitions to open next week include a collection of water-colour drawings of scenery in Sussex and the Highlands, by Mr. A. W. Weedon, at the Fine Art Society's in New Bond Street; and sixty water-colour sketches of "Rembrandt's Land," at Mr. Dunthorne's gallery in Vigo Street.

WE omitted to mention last week that Messrs. Dowdeswell have now on view, in New Bond Street, several interesting collections: a series of water-colour drawings by Mr. Birket Foster, entitled "Some Places of Note in England," together with the reproductions of the same; a collection of drawings in silver-point, by Mr. C. Sainton; and a series of pictures illustrative of some of Lord Tennyson's Poems, by Mr. W. A. Brakespeare. The last, in particular, are worthy of a visit.

THE Berks Archaeological and Architectural Society has delegated to Mr. Arthur Dasant, of Tower Hill, Ascot, and the Rev. E. R. Gardiner, Vicar of Fawley, near Wantage, the task of cataloguing and describing the ancient sacramental plate of the county with the co-operation of the incumbents. Though not more than a score of pre-Reformation or massing chalices are known to exist in England at the present day, specimens of the silversmith's art in Elizabethan times are not rare. In the Forest division of the county, much early sacramental plate has survived; notably at Barkham, where there remains in constant use a communion-cup with the London hall-mark for 1566. Fine examples of seventeenth-century work are even more numerous.

THE Art for Schools Association—which has for some time been doing a good work in a quiet way—is holding, for the remainder of the present month, an exhibition of the things which it disseminates; and this show is made at its headquarters, 29, Queen Square, Bloomsbury. The object of the Art for Schools Association is, to some extent, implied by its title. What it more particularly seeks to do is to place before the managers of Board schools—and other popular and unpopular schools for the more or less needy—the opportunity of obtaining at very small cost good and well-authenticated photographic reproductions both of accepted works of art and of precious or unfamiliar natural objects. Thus a good purpose is unquestionably served. Much has already been done; and much more may be done if the public will encourage it, and if the Association itself will be continually careful that its artistic sympathies shall be limited by no narrow boundaries of the classical, the academic, or the archaic.

MR. WARWICK WROTH has reprinted from the *Numismatic Chronicle* his paper on "Greek Coins acquired by the British Museum in 1888," in continuation of a similar paper for the previous year. During the twelve months ending December, 1888, the number of Greek coins added to the national collection was 455, of which 10 are gold or electrum, 217 silver, and 288 bronze. This total does not, of course, include the Cunningham collection (Bactrian, Indian, &c.), which it is proposed to

describe in a separate paper. No less than 147 of the silver coins bear the head of Alexander the Great, including many new varieties. These will be published by Dr. Imhoof-Blumer in his forthcoming *Corpus* of Greek coins. Of the others here described by Mr. Wroth, we must be content to mention a bronze coin of Mopsium, in Thessaly, which has upon the reverse a fight between a Lapith (Mopsus) and a Centaur, closely resembling one of the finest metopes from the Parthenon; and a silver coin of Caunus, in Caria, presented by Mr. J. Theodore Bent, which gives Mr. Wroth the occasion to review the few other coins from this town also in the Museum. The paper is illustrated with an autotype plate, on which twenty-four of the rarest pieces are figured.

THE STAGE.

STAGE NOTES.

THE theatrical event of the week is the production of "The Tosca" at the Garrick. It is accounted successful; but we cannot think—whatever may be the completeness of the ensemble and the brilliance of the detail and the accessory—that Mr. Hare is to be seriously congratulated on having brought out this piece, when it might have been possible to substitute for it a healthy and entertaining native comedy. We will, however, not ungrudgingly pay our tribute to the generosity of the appointments, and the skill and carefulness of the stage management. Nor will we withhold from Mrs. Bernard Beere and Mr. Forbes Robertson, from Miss Rose Leclercq and Miss Bessie Hatton, such commendation as should fall to their lot. Possibly Mrs. Bernard Beere—who has presumably imitated, since she has certainly reproduced Sarah Bernhardt very much before now—is the actress best fitted in England to deal with parts of the kind that the great French genius has latterly elected to play. Such parts, however they may be played, give us very little pleasure; and Mrs. Bernard Beere's art is not of the kind that "purifies through pity and terror." Moreover, the impressiveness of her method has always been open to question. But she knows her business; is stately in carriage and bearing; and is famous for the habitual wealth and the occasional fancifulness of her attire. Mr. Hare's venture at the Garrick will interest us more profoundly when he returns to the English playwright, and to the play of more measured or, at least, of healthier emotion.

Mr. BRANDON THOMAS'S "Gold Craze," brought out at the Princess's on Saturday, we have not been able to witness; but, save for the emotional acting of Miss Amy Roselle, it would appear (judging by published accounts) to have been less interesting than was expected, inasmuch as it is almost purely melodramatic, and is lacking, it seems, in the lucidity which melodrama, and indeed all drama, exacts. Mr. Brandon Thomas—esteemed both as writer and actor—will yet do better work; and the "Princess's Syndicate" may shortly have reason to be congratulated on a display of greater wisdom of choice than they are credited with having shown in the selection of "The Gold Craze."

MUSIC.

RECENT CONCERTS.

THE second London Symphony Concert on November 28 was less attractive than the first. Two movements from a Symphonic Fantasy "Aus Italien," by Richard Strauss, were performed for the first time in England. The composer is only twenty-five years of age, but he has already written two Symphonies, Sym-

phonic Poems, a prize Pianoforte Quartet, and other works. The "Italien" Fantasy contains four movements, or pictorial scenes. Of these the first, "On the Campagna," and the third, "On the Shore at Sorrento," were selected for performance. One naturally asks—Why only two movements? If from two we may learn all, we feel inclined to forgive Mr. Henschel for giving us a part instead of the whole. The composer has high aspiration and no little skill, but his individuality at present is hidden; for the nonce he is under the strong influence of Berlioz and Wagner. It is a stage through which composers of the present day must pass, but while in it their works are of no lasting value. At the same time it would have been more just to Herr Strauss to have given the entire work. The programme included Schumann's Symphony in D minor, but the performance lacked spirit and refinement. At the next concert Mozart's Notturmo-Serenade in D, for four small orchestras, will be given.

Mdme. de Pachmann made her first appearance at the Popular Concerts last Saturday afternoon and played Schubert's lovely Sonata in G (op. 78). The programme-book reminded us that the epithet "Fantasia" generally applied to this work came, not from the composer himself, but from his publisher. In spite of this it was marked on the programme as "Fantasia Sonata." Similar liberties were taken with Beethoven's Sonatas and Chopin's pieces, and it would be wise to accustom the public to the more modest titles of the composers. Mdme. de Pachmann gave a remarkably pure and refined reading of the work. The slow movement was perhaps the least satisfactory. Indirectly this lady has perhaps been influenced by her husband's delicate style, but she has an individuality of her own which is every day becoming more marked. She was heartily applauded at the close. The programme included Mozart's Quintet in G minor, admirably interpreted by Mdme. Néruda and her associates. Mdme. Bertha Moore, the vocalist, pleased greatly in songs by Mendelssohn and Maud White.

On the following Monday Miss Fanny Davies played Beethoven's Sonata in D (op. 10, no. 3). Her rendering of the Presto and of the Rondo was thoroughly good. There were several things in the slow movement not to our liking. The opening bars were a shade fast, the long crescendo passage near the close was tame, and here and there chords were played in arpeggio though not so marked. The tempo, too, of the Minuetto did not altogether please us. Miss Davies interprets with so much thought and feeling that we make these remarks to show her with what interest we listen to her "Beethoven" readings. Good pianists do not fear criticism: if just, they may profit by it; if unjust, they can afford to disregard it. Miss Davies, after prolonged applause, came back and gave Mendelssohn's op. 7, no. 7, with the utmost clearness and precision. Mdme. Néruda led Mendelssohn's Quintet in B flat with great skill and charm. The programme concluded with Schumann's Quintet in E flat, in which Miss Davies proved herself a worthy pupil of Mdme. Schumann. Miss M. Hall sang with effect songs by Schubert and Brahms.

The Wagner *Conversazioni* at the galleries of the Royal Institute of Painters in Water Colours took place on Tuesday evening, December 3, and was well attended. The programme of music performed at intervals during the evening was not devoted exclusively to Wagner; but, seeing how imperfectly the master must be represented without the help of an orchestra—and this the society cannot at present afford—no reasonable person would complain. The members and their friends meet together principally to show the interest they take in the

Wagner cause. Miss Fillunger sang "Isolde's Liebestod" and Mr. Max Heinrich "Pogner's Address," from "Die Meistersinger"; and their performances were much enjoyed. Señor Albeniz played with skill some Wagner transcriptions by Brassin from the "Ring des Nibelungen," but he did himself far more justice in some Liszt solos. Mr. W. Shakespeare also contributed songs by Mozart and Jensen.

It is impossible to notice in detail many concerts of interest. Mr. Max Heinrich and Mr. Schönberger have commenced a series of three concerts at the Steinway Hall; but unfortunately the first, on November 28, clashed with a Henschel concert. The programme was devoted entirely to the works of Schubert. Both are accomplished artists, able to do justice to the Viennese master. Moreover, in the songs, including the "Erlkönig" and "Die Allmacht"—two of Schubert's finest efforts—the pianist officiated as accompanist to the advantage of the singer and of the music. A "Schumann" programme is announced for December 5, and a "Brahms" for December 17; and such an excellent scheme deserves hearty support.

The Westminster Orchestral Society gave their first concert on Wednesday evening. Last season special prominence was given to the works of living British composers. This year they will again be represented, though not in so marked a manner. On Wednesday the programme included a Flute Concerto by Langer, a Haydn Symphony, and Weber's Concertstück—played by Miss J. Lawrence—and songs by Cobb, Cowen, and Sullivan.

On the afternoon of the same day Mr. and Mrs. Henschel gave their first vocal Recital at Prince's Hall. It must suffice to say that, with an excellent and attractive programme, and two such accomplished artists, the audience—and there was a large one—was thoroughly satisfied.

We noticed M. Pierre Bénédict's Oratorio "Lucifer" when it was produced by Mr. Barnby last April. The work was performed again on Wednesday evening by the same Choral Society at the Albert Hall. A second hearing of "Lucifer" increases our admiration for the great imagination and dramatic conception of the composer, and for his charm of melody and skill of orchestration; but we are also bound to say increases our regret that, in choruses for double choir, polyphony should play such a humble part, and also that there should be wearisome repetitions and monotony of mood. But without counterpoint the former are indeed difficult to avoid. The soloists were Miss MacIntyre, Mdme. Belle Cole, and Messrs. Iver McKay and Watkin Mills; and they all sang remarkably well. The last-named, in addition to his own part of the Earth Spirit, took the important rôle of Lucifer—in the place of M. Blauwaert, the Belgian singer, who was unable to appear—and deserves praise for the vigour with which he discharged his arduous task. It is impossible to speak in too high terms of Mr. Barnby's choir: they sang the music magnificently. The composer was present, and must have been gratified with the performance.

J. S. SHEDLOCK.

Copies of the ACADEMY can be obtained every Saturday morning in EDINBURGH of Mr. MENZIES; in DUBLIN of Messrs. EASON & SON, 40, Sackville-street; in MANCHESTER of Mr. J. HEYWOOD. Ten days after date of publication, in NEW YORK, of Messrs. G. P. PUTNAM'S SONS.